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A NEW VARIORUM EDITION OF SHAKESPEARE

Founded by Horace Howard Furness (1833-1912), continued by
Horace Howard Furness, Jr. (1865-1930), and now issued under
the sponsorship of The Modern Language Association of America.

JOSEPH QUINCY ADAMS, General Editor

The Second Part of
HENRY THE FOURTH

Approved for publication by the Supervisory Committee on
the New Variorum Edition of Shakespeare:

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of publication made by the Carnegie Corporation
of New York.

A NEW VARIORUM EDITION

OF

SHAKESPEARE

*THE SECOND PART OF
HENRY THE FOURTH*

EDITED BY

MATTHIAS A. SHAABER

*Associate Professor of English,
University of Pennsylvania*

PHILADELPHIA & LONDON

J. B. LIPPINCOTT COMPANY

1940

merits in comparison with those of other early texts. The authoritative text of this play, as far as it goes, is the quarto, which I believe was printed from a manuscript in Shakespeare's hand; the folio text is used here chiefly for reasons of convenience, because it preserves so much matter omitted from the quarto and because it is a much more intelligible text, the quarto, especially in prose scenes, being well nigh unreadable on account of defective punctuation. All significant differences between them, as well as a good many insignificant ones, are of course recorded in the textual notes.

As this is one of Shakespeare's longer plays—according to Chambers's count, only *Hamlet*, *Richard III*, and *Troilus and Cressida* are longer—the commentary and the textual notes, further swollen by the remarkable number of small differences between the quarto and the folio and the eclecticism of the editors in following now one, now the other, are necessarily somewhat lengthy. Since there are limits to the size of a book of this kind, the provision of space for these data as well as for the criticism which has accumulated at a greatly accelerated pace in recent years has made imperative the omission of some material which might well have been included. In particular, this edition cannot pretend to be a full history of scholarly opinion on this play; with some regret, I have ignored most of the discarded opinions which make old books on Shakespeare such piquant reading.

It is a pleasure to acknowledge the assistance of various kinds which I have been so fortunate as to secure. A grant of funds for prosecution of the work by the American Philosophical Society expedited it most helpfully and other grants from the Faculty Research Committee of the University of Pennsylvania enabled me to secure necessary materials and some secretarial assistance. The librarians of the Henry E. Huntington Library, San Marino, Calif., the Folger Shakespeare Library, Washington, D. C., the British Museum, Trinity College, Cambridge, and the Yale University Library, New Haven, Conn., kindly furnished me with reproductions of books. In addition, Dr. A. S. W. Rosenbach, Philadelphia, very kindly permitted me to examine several copies of the quarto in his possession. For courteous answers to my inquiries, I am very grateful to Dr. W. R. Cunningham, librarian of the Hunterian Museum, Glasgow, C. J. Hindle, Esq., of the Bodleian, F. S. Ferguson,

Esq., London, Miss Henrietta C. Bartlett, New Haven, Conn., and Mrs. William B. Allen, of the Harvard College Library. I owe, and give, my hearty thanks to Henry N. Paul, Esq., Philadelphia, for valuable information about acting versions of the play, and to Dr. William van Lennep, Cambridge, Mass., and Dr. George W. Stone, Jr., of the George Washington University, for data on eighteenth-century performances. For advice on points on which I consulted them and for the loan of valuable books I am greatly indebted to Dr. Francis R. Packard, Philadelphia, and my colleagues, Dr. H. B. Van Deventer, Dr. P. V. D. Shelly, and Dr. A. G. Chester. I have received many courtesies from various officials of the Folger Shakespeare Library, the University of Pennsylvania Library, the Johns Hopkins University Library, and the Henry E. Huntington Library while working in them. I should also like to express my appreciation of the expert assistance of my amanuensis, Miss Elizabeth M. Barton, and of my wife, who, to her many other accomplishments, adds that of being a most punctilious proof reader. I cannot forbear mentioning the sympathetic interest shown in my work by Dr. Felix E. Schelling, who, moreover, recommended me to Dr. Furness as eligible for the editorship in the first place and is more responsible than most people realize for the flourishing of the Variorum project at this moment. Finally, it is a pleasure to express my gratitude to Dr. Joseph Q. Adams, the general editor of the series, for his friendly interest and his extremely acute advice. Dr. Adams has also made some valuable original suggestions regarding the text of the play which will be found in the commentary.

M. A. S.

Philadelphia

1 November 1939.

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THE PLAN OF THE WORK

In this edition the attempt is made to give, first, as textual notes, on the same page with the text of the first folio, all the variant readings in the quarto and in important subsequent editions down to the latest; next, as commentary, the notes which the editor has thought worthy of insertion, not only for the purpose of elucidating the text but at times as illustrations of the history of Shakespearean criticism; and finally, as an appendix, certain criticisms, discussions, and other data which, on the score of length, could not conveniently be included in the commentary.

The text endeavors to reproduce with scrupulous accuracy that found in the copy of F₁ in the Furness Memorial Library at the University of Pennsylvania. Except in a few places where the interpolation of a passage from Q has dislocated the line-division of F, the text follows the original line for line. In these days of photographic facsimiles, however, it seems unnecessary to attempt to reproduce minute and unimportant typographical peculiarities of the F text such as italic swash capitals, irregularities of spacing, worn letters, and extrusive leads. Passages from Q are distinguished by asterisks.

In the margin, the beginning of each column in F₁ is indicated within brackets: e.g. [g^{2a}] stands opposite the first line of the first column on the recto of the leaf signed g² and [g^{2b}] stands opposite the first line of the second column on the same page. The page-division of Q is indicated within a parenthesis, thus: (B^{4r}), opposite the line which contains the word beginning that page in Q.

The textual notes are based on a collation of the following editions:

[Q]	THE QUARTO (see p. 463)	1600
[F ₂]	THE SECOND FOLIO (<i>Mr. William Shakespeares comedies, histories, and Tragedies. ... The second Impression.</i>)*	1632

* To facilitate identification, the parenthesis following the name of the editor or the edition gives 1) the title of the edition in drastically abbreviated form, 2) the publisher's name for it, if any, 3) the number of volumes comprising the edition if it consists of more than one, 4) the place of publication unless it is London, and, if the edition consists of more than one volume, 5) the date of publication of the edition as a whole and 6) the number of that volume in which 2 *Henry IV* appears. The date in the right-hand column is that of the volume containing 2 *Henry IV* when the publication of the edition was spread over several years.

[F ₃]	THE THIRD FOLIO (<i>Mr. William Shakespear's Comedies, Histories, and Tragedies. ... The third Impression.</i>)	1664
[F ₄]	THE FOURTH FOLIO (<i>Mr. William Shakespear's comedies, histories, and tragedies. ... The Fourth Edition.</i>)	1685
[Rowe i]	NICHOLAS ROWE (<i>Works</i> , 6 vols., 1709, iii)	1709
[Rowe ii]	NICHOLAS ROWE (<i>Works</i> , 6 vols., 1709, iii)*	1709
[Rowe iii]	NICHOLAS ROWE (<i>Works</i> , 8 vols., 1714, iv)	1714
[Pope i]	ALEXANDER POPE (<i>Works</i> , 6 vols., 1723-5, iii)	1723
[Pope ii]	ALEXANDER POPE (<i>Works</i> , 2d ed., 8 vols., 1728, iv)	1728
[Theob. i]	LEWIS THEOBALD (<i>Works</i> , 7 vols., 1733, iii)	1733
[Theob. ii]	LEWIS THEOBALD (<i>Works</i> , 2d ed., 8 vols., 1740, iv)	1740
[Han.]	SIR THOMAS HANMER (<i>Works</i> , 6 vols., Oxford, 1743-4, iii)	1743
[Warb.]	WILLIAM WARBURTON (<i>Works</i> , 8 vols., 1747, iv)	1747
[Johns. i]	SAMUEL JOHNSON (<i>Plays</i> , 8 vols., 1765, iv)	1765
[Johns. ii]	SAMUEL JOHNSON (<i>Plays</i> , 8 vols., 1765, iv)†	1765
[Cap.]	EDWARD CAPELL (<i>Comedies, Histories, & Tragedies</i> , 10 vols., [1768], v)	[1768]
[Var. '73]	SAMUEL JOHNSON & GEORGE STEEVENS (<i>Plays</i> , 10 vols., 1773, v)	1773
[Var. '78]	JOHNSON & STEEVENS (<i>Plays</i> , 10 vols., 1778, v)	1778
[Var. '85]	JOHNSON, STEEVENS, & ISAAC REED (<i>Plays</i> , 10 vols., 1785, v)	1785
[Rann]	JOSEPH RANN (<i>Dramatic Works</i> , 6 vols., 1786-[94], iii)	1789
[Mal.]	EDMOND MALONE (<i>Plays & Poems</i> , 10 vols., 1790, v)	1790
[Steev.]	STEEVENS & REED (<i>Plays</i> , 15 vols., 1793, ix)	1793
[Var. '03]	ISAAC REED (<i>Plays</i> , 21 vols., 1803, xii)	1803
[Var. '13]	ISAAC REED (<i>Plays</i> , 21 vols., 1813, xii)	1813
[Var.]	JAMES BOSWELL (<i>Plays & Poems</i> , 21 vols., 1821, xvii)	1821
[Sing. i]	SAMUEL W. SINGER (<i>Dramatic Works</i> , 10 vols., Chiswick, 1826, v)	1826
[Knt i]	CHARLES KNIGHT (<i>Works</i> , Pictorial Ed., 7 vols., [1839-42], i)	[1839]
[Coll. i]	J. PAYNE COLLIER (<i>Works</i> , 8 vols., 1842-4, iv)	1842
[Sing. ii]	S. W. SINGER (<i>Dramatic Works</i> , 10 vols., 1856, v)	1856
[Dyce i]	ALEXANDER DYCE (<i>Works</i> , 6 vols., 1857, iii)	1857
[Sta.]	HOWARD STAUNTON (<i>Plays</i> , 3 vols., 1858-60, i)	1858
[Coll. ii]	J. P. COLLIER (<i>Comedies, Histories, Tragedies, & Poems</i> , 2d ed., 6 vols., 1858, iii)	1858
[Wh. i]	RICHARD GRANT WHITE (<i>Works</i> , 12 vols., Boston, 1857-65, vi)	1859
[Hal.]	JAMES O. HALLIWELL (<i>Works</i> , 16 vols., 1853-65, x)	1861
[Cam. i]	WILLIAM GEORGE CLARK & W. ALDIS WRIGHT (<i>Works</i> , Cambridge Sh., 9 vols., 1863-6, iv)	1864
[Glo.]	CLARK & WRIGHT (<i>Works</i> , Globe Ed.)	1864
[Ktly]	THOMAS KEIGHTLEY (<i>Plays</i> , 6 vols., 1864, iii)	1864
[Dyce ii]	ALEXANDER DYCE (<i>Works</i> , 2d ed., 9 vols., 1864-7, iv)	1864
[Del.]	NICOLAUS DELIUS (<i>Werke</i> , 3d ed., 2 vols., Elberfeld, 1872, i)	1872
[Dyce iii]	ALEXANDER DYCE (<i>Works</i> , 3d ed., 9 vols., 1875-6, iv)	1875
[Coll. iii]	J. P. COLLIER (<i>Plays</i> , 8 vols., 1875-8, iv)	1876

* For the difference between this and Rowe i, see MCKERROW, *T.L.S.* 8 March 1934, p. 168, and FORD (1935), p. 11.

† This may be distinguished from Johns. i by its imprint, which begins "Printed for J. and R. Tonson, C. Corbet" instead of "Printed for J. and R. Tonson, H. Woodfall," as in Johns. i. In calling this edition the later I follow H. N. PAUL (*Library Chronicle* ii, 1934, pp. 1 ff.) rather than H. F. BRETT-SMITH (*T.L.S.* 15 May 1919, p. 265), who is of the opposite opinion.

[Huds. i]	HENRY N. HUDSON (<i>Complete Works</i> , Harvard Ed., 20 vols., Boston, 1880-1, xi)	1880
[Wh. ii]	R. G. WHITE (<i>Comedies, Histories, Tragedies & Poems</i> , Riverside Sh., 3 vols., Boston, 1883, ii)	1883
[Irv.]	HENRY IRVING & FRANK A. MARSHALL (<i>Works</i> , Henry Irving Sh., 8 vols., N. Y., 1888-90, iii)*	1888
[Cam. ii]	W. A. WRIGHT (<i>Works</i> , Cambridge Sh., 9 vols., 1891-3, iv)	1891
[Craig]	W. J. CRAIG (<i>Complete Works</i> , Oxford Sh.)	1892
[Her.]	C. H. HERFORD (<i>Works</i> , Eversley Ed., 10 vols., 1899, vi)	1899
[Neil.]	WILLIAM ALLAN NEILSON (<i>Complete Works</i> , Cambridge Ed., Boston)	1906
[Cowl]	R. P. COWL (<i>2 Henry IV</i> , Arden Sh.)	1923

In disputed passages and in places where I have noticed that they differ from all, or nearly all, others, the readings of the following editions are also quoted:

[Seq.]	THOMAS BETTERTON (<i>The sequel of Henry the Fourth</i> ; see p. 651)	[1721]
[Han. ii]	Sir THOMAS HANMER (<i>Works</i> , 2d ed., 6 vols., Oxford, 1770-1, iii)	1770
[Verp.]	GULIAN C. VERPLANCK (<i>Plays</i> , Illustrated Sh., 3 vols., N. Y., 1847, i)	1847
[Cla.]	CHARLES & MARY COWDEN CLARKE (<i>Plays</i> , Cassell's Illustrated Sh., 3 vols., [1864-8], ii)	[1865]
[Knt ii]	CHARLES KNIGHT (<i>Works</i> , Pictorial Ed., 2d ed., 7 vols., 1867, i)	1867
[Rlfe i]	WILLIAM J. ROLFE (<i>Henry IV, Part II</i> , N. Y.)	1880
[Dtn]	K. DEIGHTON (<i>Henry IV, Second Part</i>)	1893
[Word.]	CHARLES WORDSWORTH (<i>Sh.'s Historical Plays</i> , new ed., 3 vols., 1893, ii)	1893
[Rlfe ii]	W. J. ROLFE (<i>Henry IV, Part II</i> , N. Y.)	[1904]
[Bul.]	A. H. BULLEN (<i>Works</i> , Stratford Town ed., 10 vols., Stratford-on-Avon, 1904-7, v)	1904
[Lob.]	J. H. LOBBAN (<i>2 Henry IV</i> , Granta Sh., Cambridge)	1915
[Win.]	L. WINSTANLEY (<i>2 Henry IV</i> , Arden Sh., N. Y.)	[1918]
[Hem.]	SAMUEL B. HEMINGWAY (<i>2 Henry IV</i> , Yale Sh., New Haven, Conn.)	1921
[Huds. ii]	EBENEZER CHARLTON BLACK (<i>Henry IV, Part II</i> , New Hudson Sh., Boston)	[1924]
[Cns]	A. J. F. COLLINS (<i>2 Henry IV</i> , Tutorial Sh.)	[1927]
[Rid.]	M. R. RIDLEY (<i>Henry IV, Second Part</i> , New Temple Sh.)	1934
[Kit.]	GEORGE LYMAN KITTREDGE (<i>Complete Works</i> , Boston)	1936

The following editions are occasionally quoted in the commentary and the appendix only:

FRANCIS GENTLEMAN (<i>2 Henry IV</i> ; see p. 652)	1773
GEORGE DANIEL (<i>Henry IV, Part II</i> , Cumberland's British Theatre, n.d., xxvii)	n.d.
H. N. HUDSON (<i>Works</i> , 11 vols., Boston, 1851-6, v)	1852
NICOLAUS DELIUS (<i>Werke</i> , 7 vols., Elberfeld, 1854-60, iii)	1857
F. J. FURNIVALL (<i>Works</i> , Leopold Sh.)	[1877]

* Published originally at London (1888-90).

HERBERT A. EVANS (<i>Henry IV, Part II</i> , Sh.-Quarto Facsimiles, No. 9) [1882]	
WILLIAM H. FLEMING (2 <i>Henry IV</i> , Bankside Sh., 22 vols., N. Y., 1888–1906, xiii)	1891
ISRAEL GOLLANCZ (2 <i>Henry IV</i> , Temple Sh.)	1895
GEORGE BRANDES (<i>Works</i> , Garrick Sh., 12 vols., 1905, v)	1905
SIDNEY LEE (<i>Complete Works</i> , 20 vols., N. Y., [1906–8], xii)	[1908]
F. W. CLARKE (2 <i>Henry IV</i> , Old-Spelling Sh.)	1909
CHARLOTTE PORTER (2 <i>Henry IV</i> , First Folio Ed., N. Y.)	[1911]
ELIZABETH DEERING HANSCOM (2 <i>Henry IV</i> , Tudor Sh., N. Y.)	1912
G. B. HARRISON & F. H. PRITCHARD (2 <i>Henry IV</i> , New Readers' Sh.)	[1927]
C. H. HERFORD (2 <i>Henry IV</i> , Warwick Sh.)	[1928]
JOHN HAMPDEN (<i>Henry IV, Part II</i> , "Teaching of English" Series No. 101)	1928
M. ALDERTON PINK (<i>Henry IV, Part II</i> , New Eversley Sh.)	1935

Except for Q, Ff, Rowe ii, and Johnson ii (the last two of which have been only recently differentiated from Rowe i and Johnson i respectively), the textual notes are restricted to *significant* variants. Misprints are noticed only when they occur in Q or when they occur in one of the seventeenth-century folios and are repeated in one or more subsequent editions or when they make a standard English word. The textual notes do not record changes in spelling (including *I* to *ay*, *least* to *lest*, *loose* to *lose*, *Ile* to *I'll*, *then* to *than*) or the expansion of abbreviations and contractions (*L.* to *lord*, *M.* to *Master*, *frō* to *from*, *100* to *hundred*). But a contraction or expansion which adds or subtracts, or might be thought to add or subtract, a syllable is always noted.

The textual notes do not record every variant in punctuation: the substitution of commas for parentheses or of the exclamation point for the question mark, the omission of marks of punctuation superfluous according to present-day conventions, the insertion of certain marks of punctuation demanded by present-day practice (such as the commas setting off a vocative or appositive, the apostrophe as sign of the possessive singular, the exclamation point after exclamations), except when the change occurs in a seventeenth-century text, and the substitution of one stop for another without affecting meaning or emphasis are passed over in silence. The colon and the semicolon are generally treated as equivalent. The dashes used so freely with other marks of punctuation by eighteenth- and early nineteenth-century editors are usually ignored. But radical differences in punctuation between Q and F₁ are noted even when they seem to have no significance except as illustrations of the light or defective punctuation of the former.

In the textual notes, a period or question mark implies that the following word begins with a capital letter; a colon, semicolon, or comma implies that the following word does not. I have, however, paid no attention to a few departures from this practice in certain eighteenth-century editions, in which a capital letter sometimes follows a colon.

Besides variants, the textual notes also register all the conjectural emendations which I have encountered. No doubt this world would be a better place to live in if many of these could be erased from human memory, but as long as they are on record I am afraid that it is the duty of a Variorum edition to note them. I have, however, followed the excellent example of Dr. Furness in virtually ignoring the lucubrations of Zachary Jackson, Andrew Becket, Lord Chedworth, E. H. Seymour, and George Gould. The abbreviation *conj.*, in the textual notes, indicates the conjecture of an editor which he has not adopted in his text. An emendation or correction given in the commentary is not repeated in the textual notes unless it has been adopted by an editor in his text.

Variant readings are recorded in the spelling of the earliest edition in which the reading is found; it does not necessarily follow that subsequent editions preserve precisely the same form. For example, *Veffell*;] *Veffell*, F₃F₄ records the fact that the last two folios substitute a comma for the semicolon and takes no notice of the spelling of F₄, which is *Veffel*.

In the commentary, quotations are printed *verbatim et literatim*, and omissions are indicated by points of suspension. But the titles of Shakespeare's plays have usually been altered to conform to the system of abbreviation used in this book. In quotations from dictionaries, omissions are usually not specified and sometimes the definitions are rearranged slightly so as to be more readily intelligible in the absence of the dictionary apparatus. In quotations from reference works which use a peculiar system of abbreviation, abbreviations are silently expanded.

Quotations and references made by the commentators have been verified (except a few quotations from books inaccessible to me*) and, wherever necessary, silently corrected. Refer-

* Viz., *Churchyards Challenge*, 1593; Cogan, *The Hauen of Health*, 1584; William Physician, *Book of Simples*, 1562; Riche, *A Souldiers Wishe to Britons Welfare*, 1604; Strutt, *Words Angel-cynnan*; Whitney, *A Choice of Emblemes*, 1586.

ences to lines and passages in this play have been silently made uniform with the numeration of the text printed below. Quotations from and references to Shakespeare's other plays and to the poems have been made to conform to the text of the second edition of the Cambridge Shakespeare (1891-3). All biblical quotations are printed in the language of the Bishops' Bible (ed. 1572) unless some other version is specified. The notes printed in the commentary are identified only by the commentator's name and the date of his book, except when more than one book or article by the same writer has been drawn upon and then an abbreviated form of the title has been added for the sake of distinction. Sufficient further particulars to identify any book or article quoted will be found under the author's name in the list of books at p. 660.

All statements in the commentary not otherwise assigned and all those printed within square brackets [] are the editor's. Where square brackets appear in the works quoted, they have been changed to shaped brackets < >.

In the commentary, each word and phrase used in a sense no longer current is explained the first time it occurs, but not thereafter, though as a rule a note on each subsequent occurrence of the word refers the reader to the place where it is elucidated or illustrated. Such cross-references are not given, however, for certain familiar archaisms of more or less frequent occurrence, viz., *a*=*he*, *and*=*if*, *anon*, *cousin*, *for*=*as for*, *his*=*its*, *how now*, *marry*, *sirrah*, *still*, *strooke*, *that* conjunctive affix, *the which*, *whoreson*. Of course, the note on any word in the play which is annotated can be located through the index.

LIST OF ABBREVIATIONS AND SYMBOLS

†	obsolete
<i>a</i>	about
absol.	absolutely
advb.	adverbial
<i>Antony</i>	<i>Antony and Cleopatra</i>
app.	apparently, appendix
arch.	archaic
attrib.	attributively
Bul.	Stratford Town edition, ed. A. H. Bullen (1904-7)
c.	century, chapter, circa
<i>Caesar</i>	<i>Julius Caesar</i>
Cam.	Cam. i & Cam. ii
Cam. i	Cambridge Shakespeare (1863-6)
Cam. ii	Cambridge Shakespeare, second ed. (1891-3)


Cam. +	Cam., Globe, White ii, Herford, Cowl
Cap.	Capell's ed. [1768]
ch.	chapter
cl.	clause
Cla.	Cassell's Shakespeare, ed. Charles & Mary Cowden Clarke [1864-8]
Cns	Tutorial Shakespeare, ed. Collins [1927]
coll(ect).	collective
Coll.	Coll. i, Coll. ii, & Coll. iii
Coll. i	J. P. Collier's first ed. (1842-4)
Coll. ii	J. P. Collier's second ed. (1858)
Coll. iii	J. P. Collier's third ed. (1876)
colloq.	colloquial
comb.	combined, combining
compl.	complement
conj.	conjecturally
const.	construction, construed with
Cowl	R. P. Cowl's ed. (Arden Shakespeare, 1923)
cp.	compare
Craig	Oxford Shakespeare, ed. W. J. Craig (1892)
D.P.	Dramatis Personae
<i>D.N.B.</i>	<i>Dictionary of National Biography</i>
dat.	dative
Del.	Delius's third ed. (1872)
Der.	Dering MS. (p. 645)
dial.	dialectal
<i>Dream</i>	<i>A Midsummer-Night's Dream</i>
Dtn	Deighton's ed. (1893)
Dyce	Dyce i, Dyce ii, & Dyce iii
Dyce i	Dyce's first ed. (1857)
Dyce ii	Dyce's second ed. (1866-7)
Dyce iii	Dyce's third ed. (1875-6)
E.E.T.S.	Early English Text Society
<i>E.H.R.</i>	<i>English Historical Review</i>
<i>E.L.H.</i>	<i>English Literary History</i>
<i>E.S.</i>	<i>Englische Studien</i>
ed(d.	edition(s), editor(s), edited by
ellipt.	elliptical
Ep.	Epilog
<i>Errors</i>	<i>The Comedy of Errors</i>
esp.	especially
et cet.	all other editions in the list of those collated in full (pp. xi-xiii)
et seq.	all subsequent editions in the list of those collated in full (pp. xi-xiii)
exc.	except
F, F ₁	First folio (1623)
F ₂	Second folio (1632)
F ₃	Third folio (1664)
F ₄	Fourth folio (1685)
Ff	F ₂ , F ₃ , & F ₄
f(f.	the following page(s)
fig.	figurative(ly)
fn.	footnote
freq.	frequently

gen.	generally
Glo.	Globe ed. (1864)
Han.	Hanmer's ed. (1743-4)
Han. ii	1770-1 ed. of Hanmer
Hem.	Hemingway's ed. (Yale Shakespeare, 1921)
Her.	Herford's (Eversley) ed. (1899-1900)
Her. ii	Herford's ed. (Warwick Shakespeare, 1928)
Huds.	Huds. i & Huds. ii
Huds. i	Hudson's (Harvard) ed. (1880-1)
Huds. ii	New Hudson Shakespeare, ed. Black [1924]
imp(er).	imperative
Ind.	Induction
inf.	infinitive
int.	interjection
intr.	intransitive
Irv.	Henry Irving Shakespeare (1888-90)
<i>J.E.G.P.</i>	<i>Journal of English and Germanic Philology</i>
<i>Jahrbuch</i>	<i>Jahrbuch der deutschen Shakespeare-Gesellschaft</i>
Johns.	Johns. i & Johns. ii
Johns. i	Johnson's ed. (1765)
Johns. ii	Second printing of Johnson's ed. (1765)
Kit.	Kittredge's ed. (1936)
Knt	Knt i & Knt ii
Knt i	Knight's (Pictorial) ed. [1839-42]
Knt ii	Knight's second (Pictorial) ed. (1867)
Ktly	Keightley's ed. (1864)
l(l).	line(s)
L.	Latin
lit.	literally
Lob.	Lobban's ed. (Granta Shakespeare, 1915)
M.E.	Middle English
<i>M.L.N.</i>	<i>Modern Language Notes</i>
<i>M.L.R.</i>	<i>Modern Language Review</i>
<i>M.P.</i>	<i>Modern Philology</i>
M.S.R.	Malone Society Reprints
Mal.	Malone's ed. (1790)
<i>Measure</i>	<i>Measure for Measure</i>
Mil.	Military
Mus.	Music
<i>N.E.D.</i>	<i>A New English Dictionary on Historical Principles</i> (10 vols., Oxford, 1884-1928)
n.s.	new series
<i>N.S.S. Trans.</i>	<i>The New Shakspeare Society's Transactions</i>
<i>N. & Q.</i>	<i>Notes and Queries</i>
Neil.	Neilson's (Cambridge) ed. (1906)
O.E.	Old English
obs.	obsolete
Om.	Omitted by
orig.	originally
<i>P.M.L.A.</i>	<i>Publications of the Modern Language Association of America</i>
<i>P.Q.</i>	<i>Philological Quarterly</i>
pers.	person
Philos.	Philosophy
phr.	phrase

pl(ur.	plural
poet.	poetical
ppl.a.	participial adjective
Pope	Pope i & Pope ii
Pope i	Pope's first ed. (1723-5)
Pope ii	Pope's second ed. (1728)
Pope, +	Pope, Theobald, Hanmer, Warburton, Johnson
pret.	preterit
Prol.	Prolog
prop.	properly
Q	Quarto (1600)
Q _a	First issue of Q
Q _b	Second issue of Q
R.A.A.	<i>Revue Anglo-Américaine</i>
R.E.S.	<i>Review of English Studies</i>
Rann	Rann's ed. (1786-[94])
ref.	reference
refl.	reflexive(ly)
Rid.	Ridley's ed. (New Temple Shakespeare, 1934)
Rlfe	Rlfe i & Rlfe ii
Rlfe i	Rolfe's ed. (1880)
Rlfe ii	Rolfe's revised ed. [1904]
Romeo	<i>Romeo and Juliet</i>
Rowe	Rowe i, Rowe ii, & Rowe iii
Rowe i	Rowe's first ed. (1709)
Rowe ii	Second printing of Rowe i (1709)
Rowe iii	Rowe's second ed. (1714)
Rowe, +	Rowe, Pope, Theobald, Hanmer, Warburton, Johnson
S.A.B.	<i>Shakespeare Association Bulletin</i>
S.P.	<i>Studies in Philology</i>
S.P. Dom. Eliz.	<i>State Papers, Domestic Series, of the Reign of Elizabeth</i>
sb.	substantive
sc(il.	scilicet, understand or supply
Seq.	Acting version attributed to Betterton [1721]
Sh(n.	Shakespeare(an
Shrew	<i>The Taming of the Shrew</i>
sig(g.	signature(s)
sing.	singular
Sing.	Sing. i & Sing. ii
Sing. i	Singer's first ed. (1826)
Sing. ii	Singer's second ed. (1856)
spec.	specifically
Sta.	Staunton's ed. (1858-60)
Steev.	Steevens's ed. (1793)
subs.	substantially
T.L.S.	<i>London Times Literary Supplement</i>
Theob.	Theob. i & Theob. ii
Theob. i	Theobald's first ed. (1733)
Theob. ii	Theobald's second ed. (1740)
tr.	translation, translated by
trans.	transitive
transf.	transferred sense
Troilus	<i>Troilus and Cressida</i>
Var.	Boswell's ed. of Malone (1821)

Var. '03	Fifth ed. of Johnson & Steevens, ed. Reed (1803)
Var. '13	Sixth ed. of Johnson & Steevens, ed. Reed (1813)
Var. '73	First ed. of Johnson & Steevens (1773)
Var. '78	Second ed. of Johnson & Steevens (1778)
Var. '85	Third ed. of Johnson & Steevens, ed. Reed (1785)
Varr.	(preceding <i>Rann</i> , <i>Mal.</i> or <i>Steev.</i>) Var. '73, Var. '78, & Var. '85
Varr.	(following <i>Mal.</i> or <i>Steev.</i>) Var. '03, Var. '13, & Var.
vbl.sb.	verbal substantive
Ver.	Verplanck's ed. (1847)
Warb.	Warburton's ed. (1747)
Wh.	Wh. i & Wh. ii
Wh. i	R. G. White's first ed. (1857-65)
Wh. ii	R. G. White's second (Riverside) ed. (1883)
Win.	Miss Winstanley's ed. ([American] Arden Shakespeare, [1918])
Word.	Wordsworth's revised ed. (1893)

THE ACTORS NAMES.

	VMOVR the Presentor.		
	King <i>Henry</i> the Fourth.		5
	Prince <i>Henry</i> , afterwards Crowned King <i>Henrie</i> the Fift.		
Prince <i>Iohn</i> of Lancaster.	} Sonnes to <i>Henry</i> the Fourth, & brethren to [<i>Henry</i> 5.		
<i>Humphrey</i> of Gloucester.			
<i>Thomas</i> of Clarence.			
Northumberland.	} Opposites against King <i>Henrie</i> the Fourth.		10
The Arch Byshop of Yorke.			
Mowbray.			
Hastings.			
Lord Bardolfe.			
Trauers.			15
Morton.			
Coleuile.			
Warwicke.	} Of the Kings Partie.	Pointz.	} Irregular Humorists. 20
Westmerland.		Falstaffe.	
Surrey.		Bardolphe.	
Gowre.		Pistoll.	
Harecourt.		Peto.	
Lord Chiefe Iustice.		Page.	
Shallow.	} Both Country Iustices.		25
Silence.			
Daue, Seruant to Shallow.	Drawers	Northumberlands Wife.	
Phang, and Snare, 2. Serieants	Beadles.	Percies Widdow.	
Mouldie.	Groomes	Hofteffe Quickly.	
Shadow.		Doll Teare-sheete.	
Wart.	} Country Soldiers	Epilogue.	30
Feeble.			
Bulcalfe.			

1-3.] This list does not appear in Q. In F it occupies sig. [gg8^v] following the epilog; in accordance with the practice of all editors, it is here transferred to the beginning of the play for the convenience of the reader. DELIUS (*Jahrbuch* viii, 1873, p. 173) notes that this play is the only history in F to be provided with a list of characters, "evidently in order to fill up a page which would otherwise have remained blank". For further details, see p. 499. In F only *Tempest*, *Measure*, and *Othello* are fitted with similar lists.—The list is reproduced, with a number of inconsiderable variations (such as *Earl of Northumberland* for *Northumberland*), in virtually all modern editions. It omits three speaking parts—the porter in I.i, the chief justice's servant in I.ii, and the messenger in IV.i—which were added by CAPELL (ed. 1768). Some editors add Blunt, *persona muta* in IV.iii and V.ii.

5. **King Henry the Fourth**] Born 1367, died 1413. Called "Bolingbroke", from the place of his birth, at I.i.224, I.iii.98, 1111, IV.i.126, 133, 138.

6. **Prince Henry**] Born 1387, at Monmouth, and therefore called "Harry Monmouth" in the play (Ind. 32, I.i.27, 125, II.iii.48).

7. **Prince John of Lancaster**] The third son of Henry IV, born in 1389 (and therefore about 14 at the time of the battle of Shrewsbury). The style of Duke of Lancaster (I.iii.87, IV.i.36) is a mistake which RITSON (apud Steevens, ed. 1793, ix. 46) traced to Stow's account of the coronation of Henry IV: "Then the king rose and made his eldest sonne prince of Wales ...: his second sonne was there made Duke of Lancast[er]" (*Annales*, ed. 1592, p. 513). Holinshed, however, refers to the prince as John of Lancaster. He was created duke of Bedford by his brother in 1414. Under that name he figures in 1 *Henry VI*; as Prince John in 1 *Henry IV*.

8. **Humphrey of Gloucester**] The fourth and youngest son of Henry IV, born in 1391. He was created duke of Gloucester by his brother in 1414, and under that name figures prominently in the *Henry VI* plays.

9. **Thomas of Clarence**] The second son of Henry IV, born in 1388.—FRENCH (1869, pp. 78 f.): This prince and his next brother, John, were frequently engaged, according to the chroniclers, in uproars in the city. Stow mentions a riot on St John's Eve, 1410, in Eastcheap, wherein both these princes were foremost and violent actors [ed. 1600, p. 550]. ... [The prince] was created July 9, 1411, by his father, Earl of Albemarle and Duke of Clarence. ... He was chosen President of his father's Council when Prince Hal was in disgrace ... He was sometime Lord Lieutenant of Ireland, Captain of Calais, and Lieutenant-General of France and Normandy. He was a distinguished commander, and was killed at the battle of Beaugé in Anjou, March 23, 1421.

10. **Northumberland**] Henry Percy, the first earl. He appears also in *Richard II* and 1 *Henry IV*. For his career after the battle of Shrewsbury see notes on I.i and II.iii and Holinshed's narrative, pp. 533 ff.

11. **The Arch Byshop of Yorke**] JAMES TAIT (*D.N.B.* xvii. 1082): Fourth son of Henry, first baron Scrope of Masham ... and ... godson of Richard, first baron Scrope of Bolton.—FRENCH (1869, p. 62): Nearly all historians and the commentators of Shakspeare have made the mistake, fallen into by the poet, in calling the archbishop a brother of the Earl of Wiltshire [who is possibly alluded to in IV.i.104].—[According to the *D.N.B.*, French himself is wrong about the paternity of these two Scropes; Tait says (xvii. 1086) that the earl of Wiltshire was the eldest son of Lord Scrope of Bolton, the godfather of the archbishop.—ED.]

12. **Mowbray]** STOKES (1924, p. 223): Eldest son of [Thomas Mowbray, first duke of Norfolk, the character in *Richard II*]; he was only fourteen years old at his father's death [1399] and did not succeed to the dukedom, but ranked as 7th Baron Mowbray, and 3rd Earl of Nottingham.—J. D. G. DAVIES (*Henry IV*, 1935, p. 190): Although the Mowbrays claimed to be hereditary Marshals of England that office had been granted to Westmorland, the young Thomas Mowbray being permitted, it is true, to style himself Earl Marshal.

13. **Hastings]** FRENCH (1869, pp. 87 f.): The person here intended who took part in the archbishop's rebellion was Sir Ralph Hastings, not "Lord Hastings" [as in the play and Holinshed iii. 529]. ... Hume ... says that his life was spared after the dispersion of the confederates; other writers, followed by the dramatist, state that he was beheaded.

14. **Lord Bardolfe]** FRENCH (1869, p. 88): This person was Thomas Bardolph, fifth baron ... [Along with Northumberland, Bardolph] was defeated at Bramham Moor, where he "was taken, but sore wounded, so that he shortly after died of the hurts" [Holinshed iii. 534]. [His elder daughter Anne married, as her second husband, Sir Reginald Cobham, the third Lord Cobham of Sterborough.]—W. C. HAZLITT (1902, pp. 265 f.): It strikes me as a breach of propriety in a dramatic series ... to give the same name to two such different characters as Lord Bardolph and the Bardolph of the *Merry Wives*.—[Perhaps Sh. could not foresee the inevitability of this duplication in time. It appears that, in 1 *Henry IV*, Bardolph was originally called Harvey and that his name was changed to avoid the risk of offending living Harveys (*Variorum 1 Henry IV*, p. 44). Put to it to find an inoffensive substitute, Sh. may have lighted on a name which he had recently seen in Holinshed as the title of Northumberland's principal confederate in the last adventures of his life, or reading the name in the chronicle may have reminded him of a Stratford family of the same name. If, as has sometimes been supposed, he had at that time no idea of writing a sequel to 1 *Henry IV*, it may very well never have occurred to him that he was laying up trouble for himself by appropriating to the red-nosed corporal the name of an historical figure who would have to be introduced in that sequel. Once the mischief had been done, there was no remedy: Falstaff's Bardolph was too droll a scoundrel to be discarded and truth to Holinshed forbade the omission of Northumberland's ally.—ED.]

15. **Trauers]** Apparently a character invented and named by Sh.; AX (1912, p. 61) says there is no trace of him in Holinshed. AX goes on to suggest, most unhappily, that Travers's name denotes the part he plays in 1.1, that of a man "whose sad accounts 'traverse' ... the good news brought by Bardolph".

16. **Morton]** An invented character, like Travers, whose name suggests to AX (*loc. cit.*) the fact that his tidings "'mortally wound' the good news brought by Bardolph".

17. **Coleuile]** STEEVENS (ed. 1793): A trisyllable.—FRENCH (1869, pp. 88 f.): Hume says that his life was spared; if so, no doubt he was the same "Sir John Colvyl, Knight," who was one of the retinue of Henry V in his expedition to France, 1415 ... [He] is perhaps the same Sir John Colvill who was Governor of Wisbeach Castle in 1416.—M. A. TAYLOR (*S.A.B.* x, 1935, pp. 119 ff.) suggests that Sh. chose Coleville, rather than one of the other rebels mentioned by Holinshed, to serve as foil to Falstaff because of the contemporary significance of the name, which was also borne by a notorious [?—ED.] Scotch political spy and intriguer who may have been in London about the time when

Sh. wrote this play.—[Sh. selected this name because of its picturesqueness; Coleville does not figure in Holinshed's account of the events in Gaultree Forest, but in a list of conspirators beheaded at Durham (see p. 537 below).—ED.]

18. **Warwicke**] FRENCH (1869, p. 80): Shakspeare is under a mistake as to the identity of this character, when he makes the king address him, in III.i.[69], "You, cousin Nevil;"—but the title at the time was held by Richard Beauchamp, fifth Earl of Warwick of his name. His youngest daughter, Anne Beauchamp, married Richard Nevill, the famous "kingmaker," who became Earl of Warwick [in her right], but not until the reign of Henry VI, and hence the mistake of the poet as to surname. The illustrious Warwick of this play, born in 1381, ... was a famous warrior; he behaved with great valour against Glendower, whose person he nearly captured, taking his standard; and at Shrewsbury, "he notably and manly behaved himself to his great laud and worship." In 9 Henry IV he made a pilgrimage to the Holy Land ... In the last year of Henry IV he was sent to Scotland to treat of peace with the Regent Albany.—STEEVENS (Var. '78) and RITSON (apud Steevens, ed. 1793) first cleared up the mistake at III.i.69.—[It is doubtful that Sh. had any clear ideas about the history of the earldom and probably his choice of the name for the councillor whom he found necessary to his play was somewhat arbitrary, for Holinshed says next to nothing about Warwick in his narrative of the reign of Henry IV.—ED.]

Pointz] STOKES (1924, p. 261): As this favourite companion of Prince Hal is evidently of more gentle blood than Gadshill or Bardolph, ... it is probable that Sh. intended him for a cadet of the family of Poyntz, one of high antiquity, in Gloucestershire.—[The spelling of Q is *Poynes* or *Poines*, as also, I think, in 1 *Henry IV*, but, in both these plays and in *Merry Wives*, F occasionally prints *Pointz*.—ED.]

19. **Westmerland**] ELZE (*Notes*, 3 ser., 1886, p. 48): The name ... is generally spelt *Westmerland* in the old copies of Shakespeare, a spelling which is strikingly indicative of the abbreviated pronunciation of the word [with the accent on the first syllable].—FRENCH (1869, pp. 56, 81): He was born in 1365, succeeded his father, John Nevill, in 1389, was created Earl of Westmoreland in 1397, by Richard II, but was the first to join Bolingbroke's standard ... [His grandson, the second earl, is a character in 3 *Henry VI*, his son Richard, earl of Salisbury, in 2 *Henry VI*, and his daughter Cicely, who married Richard, duke of York, and became the mother of King Edward IV and King Richard III, in *Richard III*.]—[See also 1 *Henry IV*.]

Falstaffe] In spite of the generally accepted derivation of this name from Fastolfe (see Variorum 1 *Henry IV*, pp. 447 ff.), several attempts have been made to attribute to it a significance like that of names such as Shallow and Feeble. KELLY (*Overland Monthly* xiii, 1874, p. 354) derives it from *fel-staffe*, a bludgeon, presumably the weapon of highwaymen (Kelly attributes this word to Chaucer, but, unless it is the "fel staf-slinge" of *Sir Thopas* 2019, I cannot find it). The actor HACKETT (according to Verplanck, ed. 1847, 1 *Henry IV*, p. 49) and NICHOLSON (7 *N. & Q.* xi, 1891, p. 269) both take the name as signifying "false staff" and indicative of Falstaff's character. AX (1912, pp. 101 f.) also thinks it signifies "false staff" and points out that it "contains as it were the word 'fat' twice, firstly if we begin reading as usually, omitting the l & s, and especially reading the last syllable backwards".

20. **Surrey]** COURTENAY (1840, i. 127) and FRENCH (1869, pp. 81 f.) identify Surrey as "Thomas Fitz-Alan, eleventh Earl of Arundel, descended from the Earls of Warren and Surrey, and who, according to Sir N. Harris Nicolas, was Earl of Arundel and Surrey" (French). French adds, "But the earldom of Surrey as an only dignity is not known until it was so created by Richard III, in favour of the gallant Thomas Howard, son of 'Jockey of Norfolk'". But Sh. derived the name from Holinshed, who incorrectly mentions the chancellor Thomas Beaufort as earl of Surrey; see note on III.i.3.

Bardolphe] See note on l. 14 above.—A note in *N.S.S. Trans.* 1880-6, p. 158*, calls attention to "the curious coincidence that Shakspeare, who first gave Falstaff the name of Sir John Oldcastle (Lord Cobham), should have given his follower the name of Sir Reginald Cobham's wife—Bardolf".—CHAMBERS (*Wm. Sh.*, 1936, i. 25): It is intriguing to find ... a Bardolfe in the same list of recusants as Shakespeare's father [see E. I. Fripp, *Minutes and Accounts*, iv. 149, 161].—NEWHALL (*M.L.N.* xlviii, 1933, pp. 436 f.): The historical Sir John Fastolf ... really had a soldier named Bardolf. Sir John was captain of Honfleur in 1428 and a muster-roll of 14 June names "Johan Bardolf" as a mounted man-at-arms in garrison there. (*Bibl. Nat.*, fr. 25768, No. 284.)

21. **Gowre]** FRENCH (1869, pp. 82 f.): Thomas Gower, eldest son of Sir Thomas Gower, of Stitenham, co. York, Knight, was 11 Henry IV one of the Commissioners of Array in the North Riding of Yorkshire, and he afterwards served with Henry V in France, and was made Governor of Mans, a place which he nobly defended in the reign of Henry VI. He may be the person intended in this play.—HERFORD (ed. 1899, vi. 415): Probably intended for the poet [John Gower], a zealous adherent of Henry IV.—STOKES (1924, p. 130): But [the poet] became blind in 1400 and died 1408. The name of Gower would be familiar to Sh. as that of a connexion of his friend Ant. Nash.—[But Gower is an invented character and the name may just as well have been plucked at random. Sh. uses it again for a minor character, a soldier, in *Henry V.*—ED.]

Pistoll] HALLIWELL (ed. 1861, x. 99): The names of Bardoulf and Pistail are found in the muster roll of artillerymen serving under Humphrey Fitz Allan, Earl of Arundel, at the siege of St. Laurens des Mortiers, 11 Nov. 1435; but Shakespeare may have taken the name from the Italian *pistólfo*, translated by Florio, [*New World of Words*,] ed. 1611, p. 384, "a roguing begger, a cantler, an vpright man that liueth by cosenage." [The word is not in Florio's *World of Wordes*, 1598.—ED.]

22. **Harecourt]** COURTENAY (1840, i. 136): I apprehend that Shakspeare took the name at random.—FRENCH (1869, p. 83): Sir Thomas Harcourt, of Stanton, co. Oxford, was Sheriff of Berkshire, 9 Henry IV, 1407, and it is possible that he is the character in this play.—[Harcourt is on all fours precisely with Gower.—ED.]

Peto] FLEAY (*Wm. Sh.*, 1886, p. 199) says that Peto is "a distinct personage from the 'humourist' of Part I" and a serious character.

23. **Lord Chiefe Iustice]** STEEVENS (Var. '78): This judge was sir William Gascoigne, Chief Justice of the King's Bench. He died December 17, 1413.—FRENCH (1869, pp. 84 f.): The future judge appears to have been known to Bolingbroke before the death of King Richard, for we find the name of William

Gascoigne as one of the "attornies" to the banished Duke of Hereford in a writ dated Oct. 8, 1398 (Rymer's *Fædera*) ... Sir William Gascoigne was appointed Chief Justice, Nov. 15, 1401, and in that capacity was required to pass sentence of death upon Archbishop Scrope, but he refused, telling Henry IV, "Neither you, my lord the king, nor any liege man of yours in your name can legally, according to the rights of the kingdom, adjudge any bishop to death." ... Steevens states that the judge died in 1413, Fuller states in 1412, and that this date is inscribed on his tomb ... in Harewood Church; but Mr Tytler has discovered a will of Sir William Gascoigne, bearing date 1419. His successor however to the King's Bench, Sir William Hankford, was appointed, according to Dugdale, in 1414.—MARKHAM (*Academy* vii, 1875, p. 583) puts forward his ancestor, Sir John Markham, a puisne judge of the common pleas from 1396 to 1409, as the judge who committed the prince instead of Gascoigne. His evidence rests on a family tradition recorded in the 17th century and on Baker's *Chronicle* (1641). CUTBILL (*Academy* viii, 1875, p. 383) vigorously refutes this contention.—*D.N.B.* (viii. 1177): In one form of the legend of the committal of Prince Henry to the King's Bench prison [Sir William] Hankeford [d. 1422, chief justice of the king's bench 1413–22] takes the place of Gascoigne.

Page] MASEFIELD (*Sh. & Spiritual Life*, 1924, p. 13): It is plain that Shakespeare liked to have an elvish boy in a play of his. ... It is also plain that there was in Shakespeare's company of players a boy who did not grow any bigger. ... This boy seems to have been specially tiny and a most remarkable comic actor. ... I think that he played ... Falstaff's page.

24. Shallow] *N.E.D.* (Shallow *a.*¹ 6c): Of persons and their attributes: Wanting in depth of mind, feeling, or character.—FOTHERGILL (10 *N. & Q.* x, 1908, p. 286) notes that "Clement Swallowe sues John Shakespeare of 'Stretford upon Aven,' co. Warwick, yeoman, on a plea that he render unto him 66s. 8d. which he unjustly 'deteyns' (Common Pleas, Hil. 1 Elizabeth, Roll 1177, m. 211)".

26. Northumberlands Wife] FRENCH (1869, p. 91): Shakspeare does not intimate that this lady was the mother of "Hotspur;" she was in reality the earl's second wife, Maud Lucy, widow of Gilbert de Umphrevill, third Earl of Angus.

27. Phang, and Snare] COWL (ed. 1923, p. 43): The names of Sheriffs' officers or catchpoles are nearly always significant in the drama. ... "Fang," from "fang," to seize (see *Timon* IV.iii.23 ["Destruction fang mankind"]).

Percies Widdow] FRENCH (1869, p. 70): The name of this lady, who was born in 1371, was Elizabeth ... She was the eldest daughter and co-heir of Edmund Mortimer, third Earl of March, and Philippa Plantagenet, granddaughter of Edward III.

28–30. Mouldie ... Wart] NEWDIGATE (*London Mercury* xv, 1927, p. 407) [noting in the Stratford corporation accounts of 29 Jany. 1577/8 (E. I. Fripp, *Minutes and Accounts*, iii. 16) the names of Mosely and John Walle as recipients of payments for mending their pieces at Warwick and taking them to be two of the half-dozen soldiers recently mustered]: Mosely and Walle—Mouldie and Wart! Is the assonance mere coincidence or is it a true echo? May we add Mosely and Walle to the cluster of Shakespearean names ... which are found in records of Stratford and its near neighbourhood at this period?

29. Shadow] *N.E.D.* (Shadow *sb.* 6f): Used *hyperbolically* to designate a person extremely emaciated or feeble.

Doll Teare-sheete] STEEVENS (Var. '78): Shakespeare might have taken the hint for this name from the following passage in the *Playe of Robyn Hoode* [in the *Mery Geste of Robyn Hoode* printed by William Copland c. 1560]: "She is a trul of trust, to serve a frier at his lust, A prycker, a prauncer, a terer of shetes". [I reproduce Steevens's quotation literally, but, according to the reprint in the Malone Society's *Collections* (1908, i. 132), aside from inconsiderable variations in capitalization and punctuation, it departs from the original in reading *shetes* for *shefes*. But the reprint published by Edward White (1577-1624) reads *sheetes*.—ED.]—COLERIDGE (ed. Raysor, 1930, i. 158): Strange that the so evident misreading of "Tear-sheet" instead of "Tear-street," *i.e.*, street-walker, *terere stratam (viam)* should have escaped the editors. To what other word could Prince Henry's remark [II.ii.161] apply.—NARES (ed. 1888, ii. 784): Shaking of the sheets. An old country dance, often alluded to, but seldom without an indecent intimation.—COWL (ed. 1923, p. 69) quotes Beaumont & Fletcher's *Valentinian* III.i (ed. Glover & Waller, 1905-10, iv. 44): "a Whore now, A kind of Kicker out of sheets".

The Second Part of Henry the Fourth, ^[f6v] Containing his Death: and the Coronation ^(A2) of King Henry the Fift.

Actus Primus. Scæna Prima.

INDUCTION.

Title. *Containing ... Coronation*] continuing to his death, and coronation Q. *Containing his Death: and Coronation* F₃F₄.

King Henry] Henry Q.

1. Actus ...] *Act I. Scene I.* Rowe, Cap. *Act I.* Pope, Han. Om. Q, Theob. Warb. Johns. Var. '73 et seq.

Scæna] Scæna F₂. Scena F₃F₄.

2. Induction.] Om. Q, Cap. Prologue. Theob. Warb.

1.] CAMBRIDGE EDITORS (1864, p. 483): As usual in the Quarto there is no division into acts and scenes. In the Folios the 'Induction' is reckoned as the first scene, the second scene beginning with the entry of Lord Bardolph.—[*Actus Primus. Scæna Prima* was automatically set up under the head-title of every play in F (except three which begin with *Actus Primus*); hence the apparent overlapping of the induction is of no significance. See WILLOUGHBY (1932), pp. 14 ff.]

2. Induction.] JOHNSON (ed. 1765): This speech of *Rumour* is not inelegant or unpoetical, but is wholly useless, since we are told nothing which the first scene does not clearly and naturally discover. The only end of such prologues is to inform the audience of some facts previous to the action, of which they can have no knowledge from the persons of the drama.—HOUSTON (1923, p. 188) [apropos of Johnson's remarks]: A little more expert knowledge of Elizabethan stage conditions would have revealed to him the insistent demand of the audience, who could only through the spoken word comprehend action and situation, that the story be retold and reemphasized until they had absorbed it to the last detail.—CAPELL (*Notes*, 1779, p. 168): The folio's call this scene—the "*Induction*;" a title which it has no just claim to, further than as it opens the play, and *introduces* the next scene's action: in itself, it participates more of a Chorus, such as the next play (*Henry V*) is furnish'd with, than of what the writers at that time of day call'd—an *Induction*; whose true nature may be learnt from that in this Author's *Taming of the Shrew* and from two or three in the drama's of Jonson.—DELIUS (ed. 1857): *Induction* is the technical theatrical expression for the explanatory and orienting introduction to a drama, whether, as here, it takes the form of a prolog, or, as in Sh.'s *Taming of the Shrew*, e.g., that of a complete little play. In the *dramatis personae* of *F Rumour the Presenter* stands at the head.—FRIESEN (1875, p. 241): The prologue spoken by Rumor was perhaps not uninfluenced by the dumb shows

Enter Rumour.

3

[*Warkworth*. Before the Castle.
Cap. Cam. +, Irv. Neil. *Warkworth*.
Before *Northumberland's* Castle. Mal.
Steev. Varr. Sing. Knt, Coll. Dyce,
Sta. Wh. i, Hal. Ktly, Del. Huds. i,
Craig.

3. Enter ...] Ff, Rowe. Enter the
Goddefs *Rumour*, in a Garment
painted full of Tongues. Cap. Enter
Rumour painted full of Tongues. Q,
Pope et cet.

customary in earlier plays and if founded on these is a noteworthy improvement on them.—HERFORD (ed. 1928): Shakespeare opens the play in a manner very unusual with him. The nearest analogy is the Chorus of the following play, *Henry V*. 'Chorus' there appears before each Act, and serves partly (as before Act II) to inform the audience of a change of scene, partly (as before Act IV) to depict intervening events. The allegorical figure of 'Rumour' here serves incidentally the same purpose. She arrives before Warkworth Castle, Northumberland's house, where the action is to begin, announcing to the audience 'King Harry's victory' at Shrewsbury. She is, so far, a true 'Chorus'. But the first reports that reached Warkworth were of his defeat, and Rumour, whose office it is to 'bring smooth comforts false, worse than true wrongs', abruptly and somewhat awkwardly, at l. 30, remembers her true character.—COLLINS (ed. 1927): The dramatic aim of this Scene, apart from the striking effect of the allegorical figure and the wonderful lines in which rumour is described, is to link the play with *1 Henry IV* and to prepare for the next Scene. Lines 26–30 remind the audience of the King's victory at Shrewsbury in *1 Henry IV* v, and lines 38–40 of the sickness of Northumberland that kept him away from the battle (*1 Henry IV*.i.i.16). The object of the lying rumour in lines 31–5 is to heighten Northumberland's despair when it is at last proved false (in i.i.51 ff.).—SQUIRE (1935, p. 101): [The play] opens ... with the help of the admirable prologue—"Rumour, painted full of tongues," who is very humorously characterized while ingeniously giving information illustrative of its own character and necessary to the audience.—[This whole episode is Sh.'s invention; as AX says (1912, p. 59), there is nothing in Holinshead about false rumors of the king's defeat pervading the land after the battle of Shrewsbury.]

2.] Warkworth is inferred from l. 38 below.—SAVITS (1917, p. 477): Shakespeare did not name this castle. For the development of the plot, it was a matter of indifference to him what its name was; it was important only to make it known that the next scene took place at the Earl of Northumberland's.

3. *Enter ...*] GILDON (1710, p. 345): *Virgil* in the fourth Book of his *Æneis*, and *Ovid* in his *Metamorphosis* [xii. 39 ff.] have describ'd the same under the name of *Fame*.—THEOBALD (ed. 1733): This Description of *Rumour* is plainly to me a Draught copied from *Virgil's* Picture of *Fame*.

—cui quot sunt corpore Plumae,
Tot vigiles oculi subter, mirabile dictu.
Tot linguae, totidem ora sonant, tot subrigit aures. ...
Tam ficti pravique tenax, quàm nuntia veri.
Haec tùm multiplici populos Sermone replebat
Gaudens, & pariter facta atque infecta canebat.
[*Æneid* iv. 181–90.]



Pen your Eares: For which of you will stop
 The vent of Hearing, when loud *Rumor* speakes? 5
 I, from the Orient, to the drooping West
 (Making the winde my Post-horfe) still vnfold
 The Acts commenced on this Ball of Earth. 8

8. *Earth.*] Ff, Rowe, +, Var. '73, Cap. et cet.
 Ktly, Irv. Neil. *earth*, Q. *earth*:

[“who for the many feathers in her body has as many watchful eyes below—wondrous to tell—as many tongues, as many sounding mouths, as many pricked-up ears. ... clinging to the false and wrong, yet heralding truth. At this time, exulting with manifold gossip, she filled the nations and sang alike of fact and falsehood” (tr. Fairclough, 1916, i. 409).]—The commentators have abundantly demonstrated that this concept of *Rumor* and her many tongues was well known in Sh.’s time. FARMER (Var. '73) cites Chaucer’s *House of Fame* [1356 ff.] and Hawes’s *Pastime of Pleasure* [ed. Mead, E.E.T.S. No. 173, 1928, ll. 155–96]; BROTANÉK (*Die englischen Maskenspiele*, Wiener Beiträge xv, 1902, p. 20), Hall’s account of a pageant at the court of Henry VIII in 1519 [ed. 1809, p. 595]; WARTON (apud Johnson, ed. 1765), Holinshed’s account of the same pageant [ed. 1587, iii. 849]; FARMER (*loc. cit.*), a pageant devised by Sir Thomas More [*English Works*, ed. Campbell, 1931, i. 334]; BROTANÉK (*loc. cit.*), a payment by the Revels Office in 1553 “for paintinge of a cote and a Capp with Ies tonges and eares for fame” [Feuillerat, *Documents Relating to the Revels*, Materialien xlv, 1914, p. 142]; COWL (ed. 1923), John Phillip’s *Patient Grissell* (1565–8) [ed. McKerrow & Greg, M.S.R., 1909, ll. 1671–87]; STEEVENS (Var. '78), *Clyomon and Clamydes* [c. 1570, ed. Greg, M.S.R., 1913, ll. 1197–1210]; FARMER (Var. '73), John Higgins’s *First Part of the Mirror for Magistrates*, “King Albanact”, [1574; ed. 1610, pp. 16 f.]; not to mention others later in date than the play. See also *John* iv.ii.123.—ROOT (1903, p. 59): Not to be confused with *Fame* in this sense are the numerous personifications of fame as glory, reputation.—[See also p. 490.]

painted ... Tongues (Q)] COWL (ed. 1923): Sc. in a garment thus symbolically adorned.—[On the omission of this description from F, see p. 501.]

4. For ... stop] DEIGHTON (ed. 1893): For I know that none of you will wish to stop them.

6. Orient] COWL (ed. 1923): East, as in Sonnet vii [“Lo, in the orient when the gracious light Lifts up his burning head”].

drooping West] MALONE (2 *App.*, 1783): [Cf.] *Macbeth* [III.ii.52–3]: “Good things of day begin to droop and drowse, Whiles night’s black agents to their preys do rouse.”—TIECK (c. 1794; *Das Buch*, 1920, p. 227): [The line means:] from morning to nightfall.—DELIUS (ed. 1857): The epithet *drooping* refers to the setting of the sun and the simultaneous retiring of humanity to sleep as characteristic of the west, the evening.—*N.E.D.* (*Drooping ppl.a.* 1): Hanging or bending down.—DEIGHTON (ed. 1893): The idea is that of flowers hanging down their heads as the sun sets.—HERFORD (ed. 1928): The line means that Rumour’s path is world-wide, not that it travels only from east to west. In the present case it had travelled north.

7. still] Continually. Cf. Ind. 22, I.ii.25, II.i.139.

8. Acts commenced] SANDYS (*Sh.’s England*, 1916, i. 245): ‘Commence’ is a

Vpon my Tongue, continuall Slanders ride,
 The which, in euery Language, I pronounce, 10
 Stuffing the Eares of them with falſe Reports:
 I ſpeake of Peace, while couert Enmitie
 (Vnder the ſmile of Safety) wounds the World:
 And who but *Rumour*, who but onely I
 Make fearfull Muſters, and prepar'd Defence, 15
 Whil'ſt the bigge yeare, ſwolne with ſome other griefes,
 Is thought with childe, by the ſterne Tyrant, Warre,
 And no ſuch matter? *Rumour*, is a Pipe 18

9. *Tongue*] Ff, Rowe, Wh. ii.
tongues Q, Pope et cet.

11. *them*] *men* Q, Pope et seq.
Reports:] Ff, Rowe, Pope, Han.
 Cap. *reports*, Q. *reports*. Theob. et
 cet.

14. *I*] *I*, Q, Pope et seq.

15. *prepar'd*] *prepared* Cam. Glo.
 Huds. i, Her. Cowl.

16. *Whil'ſt*] *Whiles* Q, Cam. +
 Irv. Neil.

yeare] *ear* Han. Sing. i.
griefes] Ff, Rowe, +, Knt.
griefe Q, Cap. et cet.

17. *Warre*,] *Warre?* Q, Sta.

18. *no ſuch*] *no much* Rowe ii. *ſo*
ſuch Steev.

matter?] *matter*. Q, F₃F₄, Rowe,
 Sta.

technical term connected with the university course. [In this sense it is thus defined by *N.E.D.* (Commence *v.* 4): "To take the full degree of Master or Doctor *in* any faculty at a University". Cf. IV.iii.119.]—COWL (ed. 1923): Probably a metaphor from the theatre.

10. *The which*] FRANZ (3 ed., 1924, §337): In use not differentiated from *which*.—[See also ABBOTT (1870) §270. Cf. I.i.180, II.iv.349, III.i.73, 85, IV.i.17, IV.ii.39, II.17, IV.iii.50.]

11.] HART (1934, p. 22): During the years [1570–1, after the Northern Rebellion], rumours of invasion ... would keep the townsmen [of Stratford] on the alert.

15. *fearfull*] SCHMIDT (1874): Filled with fear, afraid.—ROLFE (ed. 1880) quotes 1 *Henry IV* IV.i.67, "May turn the tide of fearful faction".

16. *Whil'st*] On Q *Whiles*, the old genitive of *while*, time, used adverbially, see ABBOTT (1870) §137, FRANZ (3 ed., 1924) §555. Cf. IV.ii.52, V.ii.84.

swolne ... griefes] DEIGHTON (ed. 1893): In reality pregnant with some other grievance, cause of anxiety.

18. *And ... matter*] DEIGHTON (ed. 1893): Though in reality nothing of the kind, nothing to do with war, ails the time.—ROLFE (ed. 1880) cites Sonnet lxxxvii. 14, "In sleep a king, but waking no such matter"; *Much Ado* II.iii.197, "The sport will be, when they hold one an opinion of another's dotage, and no such matter."—ONIONS (1911): Used to give an emphatic negative to a previous statement or implication.

18 ff. *Rumour ...*] JOHNSON (ed. 1765): Here the poet imagines himself describing *Rumour*, and forgets that *Rumour* is the speaker.—MASON (1785, pp. 184 f.): Had [Johnson] read on for six lines further, he would have found

Blowne by Surmises, Ielousies, Coniectures;
 And of so easie, and so plaine a stop, 20
 That the blunt Monster, with vncounted heads,
 The still discordant, wauering Multitude,
 Can play vpon it. But what neede I thus 23

19. *Surmises*,] *Surmise*, Ff. *Surmise*, and Rowe i, ii.

Ielousies,] *Iealousies* Q, F₂, Rowe i, ii.

22. *wauering*] *wau'ring* Q, Neil.

that the poet did not forget that circumstance, but makes Rumour remark how needless it was for him to describe himself.—Miss SPURGEON (1935, p. 70): Rumour's characteristics have surely never been so vividly and accurately portrayed as in the picture of it as a pipe ... How perfectly those adjectives [*still-discordant*, *wauering*] convey the peculiar sound produced by an unskilled yet eager player!—MURRY (1936, p. 131): Shakespeare was no longer afraid of his audience ... The impertinence is colossal; or it would be, if it were merely impertinence. It happened to be truth as well.

19. *Surmises*] COWL (ed. 1923): Suspicious, as frequently.

Ielousies,] *N.E.D.* (Jealousy 5): Suspicion; apprehension of evil; mistrust. Now *dial.*—[The reading of Q, omitting the comma, is perfectly intelligible ("blown by surmises, the conjectures of jealousy"), so that it is a little odd that no one has adopted it.—ED.]

20. *so easie ... stop*] *N.E.D.* (Stop *sb.*² 15a): The closing of a finger-hole or ventage in the tube of a wind instrument so as to alter the pitch. Also, the hole or aperture thus closed. [Quotes this line.]—Miss WINSTANLEY (ed. 1918): So simple and rough an instrument; "rumour is a fife" upon which even the multitude can play.—COWL (ed. 1923): Of such plain construction in respect to its "ventages," by "stopping" which the sound is regulated, that it is easy to play upon.—[In *Hamlet* III.ii.68–9, 341 ff., which many commentators cite, *stop* refers to the holes in the pipe rather than to the closing of them.—ED.]

21.] The antiquity of this metaphor is explained by ANDERS (1904, p. 276), who quotes Plato (*Republic* ix. ch. 12), the Stoic Ariston of Chios, and Horace (*Epist.* I.i.76).—It occurs also in *Coriolanus* II.iii.15–6, "the many-headed multitude" (cited by DELIUS, ed. 1857), *ib.* IV.i.1–2, "the beast With many heads butts me away" (cited by ANDERS, *loc. cit.*), and frequently in Elizabethan literature.

blunt] *N.E.D.* (Blunt *a.* 1): Dull, insensitive, stupid, obtuse: said, it appears, originally of the sight, whence of the perceptions generally, and the intellect.—ROLFE (ed. 1880) cites *Two Gentlemen* II.vi.41, "blunt Thurio's dull proceeding".

vncounted] Though several editors explain this as meaning *innumerable*, *N.E.D.* (Uncounted *ppl.a.*) does not distinguish this passage, which it quotes, from other examples in which the word means "not counted".

22. *still ... Multitude*] COWL (ed. 1923): Cf. *Richard II* II.ii.129.

23. *what neede*] DEIGHTON (ed. 1893): It is doubtful whether this is equivalent to 'why need I,' or 'what need is there that I,' *i.e.* whether *what* is an

My well-knowne Body to Anathomize
 Among my houshold? Why is *Rumour* heere? 25
 I run before King *Harries* victory, (A2^v)
 Who in a bloodie field by Shrewsburie
 Hath beaten downe yong *Hotspurre*, aud his Troopes,
 Quenching the flame of bold Rebellion,
 Euen with the Rebels blood. But what meane I 30
 To speake so true at first? My Office is
 To noyse abroad, that *Harry Monmouth* fell
 Vnder the Wrath of Noble *Hotspurres* Sword:
 And that the King, before the *Dowglas* Rage
 Stoop'd his Annointed head, as low as death. 35

24. *My ... Body*] (*My ... body*) Q. Theob. i, Han. *rebel's* Glo. Wh. ii,
Anathomize] F₂F₃. *anothomize* Neil. *rebels'* Theob. ii et cet.
 Q. *Anatomize* F₄ et cet. 31. *so true*] *of truth* Ff, Rowe, Cap.
 28. *aud*] *and* Q, Ff et cet. 34. *Dowglas*] Ff, Pope. *Douglas*
 30. *Euen*] *Ev'n* Theob. Han. Warb. Q. *Dowglafs* Rowe. *Dowglas'*
 Johns. Theob. Han. Warb. Johns. Ktly.
Rebels] Q, Ff, Rowe, Pope, Douglas' Cap. et cet.

adverb and *need* a verb, or *what* an adjective and *need* a noun; cp. *Much Ado* 1.1.278, "What need the bridge much broader than the flood?", and see ABBOTT §297.

24. *Anathomize*] *N.E.D.* (*Anatomize* *v.* 3): fig. To lay open minutely; to analyze. [*N.E.D.* does not give the Q spelling, *anothomize*, as a recorded form, but as it does give *anotomize* and as the *h* occurs in F and other places, the Q form can hardly be regarded as unprecedented.—ED.]

25. *my houshold*] DELIUS (ed. 1857): The audience in the theater.

27. *by*] *N.E.D.* (*By* *prep.* 1): At the side or edge of; in the vicinity of; near, close to, beside.

29. *Rebellion*] ROLFE (ed. 1880): A quadrisyllable; as in 1.1.61 below.—[See ABBOTT (1870) §479.]

30-1. *But ... first?*] DEIGHTON (ed. 1893): But if I acted up to my character, I should not tell the truth at first, but should scatter abroad a number of false reports.

31. *To speake*] HERFORD (ed. 1899): In speaking.—[See FRANZ (3 ed., 1924) §655.]

32. *Harry Monmouth*] See note on D.P. 6.

33. *Wrath*] *N.E.D.* (*Wrath* *sb.* 3): Impetuous ardour, rage, or fury. *Obs.* [Quotes 1.1.125, q.v.]

34-5.] Miss WINSTANLEY (ed. 1918): "Rumour" was less mistaken than usual because Douglas had killed several who were wearing the "wardrobe" of the king in order to appear like him. [See 1 *Henry IV* v.iv.25 ff.]

35. *Stoop'd*] ONIONS (1911): Stoop, to bow (the head or neck).—[*N.E.D.* (*Stoop* *v.* 1 8) quotes no example earlier than 1634. But cf. v.ii.128.]

This haue I rumour'd through the peasant-Townes, 36
 Betweene the Royall Field of Shrewsburie,
 And this Worme-eaten-Hole of ragged Stone,
 Where *Hotspurres* Father, old Northumberland, 39

36. *peasant-Townes*] F₂F₃. *pleasant towns* Dyce ii, iii, Coll. iii, Huds. i (Coll. conj.). *peasant townes* Q, F₄ et cet. *peopled towns* Kinnear.

37. *the*] Ff, Rowe, Knt, Wh. i, Craig. *that* Q, Pope et cet.

38. *Worme-eaten-Hole*] Ff. *worme-eaten hole* Q, Rowe, Pope, Sta. *worm-eaten Hold* Theob. et cet. *war-beaten hold* Vaughan.

39. *Where*] *When* Q.

36. *peasant-Townes*] DYCE (ed. 1857): Mr. Collier's MS. Corrector would substitute "*—the pleasant towns*" ... One may [indeed] wonder why Rumour should mention only "*the peasant towns*," as if so busy a personage, in the long journey from Shrewsbury to Warkworth, had failed to "call in" at the more important places.—*N.E.D.* (*Peasant sb.* 2b): Of or pertaining to peasants [quoting this line as its earliest example].—COWL (ed. 1923): "*Rude*," *i.e.* lacking the culture and refinement of the capital. The epithet, too, may be partly antithetical to "*royal*" in the next line.—[Very likely, in choosing this epithet, Sh. was thinking less of the dispersion of rumor than of the fact that country people are the peculiar prey of rumor.—ED.]

37. *Royall*] SCHMIDT (1875): Fought by kings.—COWL (ed. 1923): Graced by the presence of the King; or "*noble*," as often.

38. *Worme-eaten*] DEIGHTON (ed. 1893): Time-decayed ...: in its literal sense *worm-eaten* is now applied to wood only.

Hole] THEOBALD (ed. 1733): *Northumberland* had retir'd and fortified himself in his Castle, a Place of Strength in those Times, tho' the Building might be impair'd by its Antiquity; and therefore, I believe, our Poet wrote: "*And this worm-eaten Hold*".—*N.E.D.* (*Hold sb.*¹ 10): A stronghold. *arch.*—MISS PORTER (ed. 1911): Theobald's change ... is plausible and sensible. Yet the depreciation of Northumberland's Castle which is indicated favors the intentionalness of *Hole*.—HEMINGWAY (ed. 1921): Shakespeare is obviously playing on the words *hole* and *hold*. Most modern editors have spoiled the rather poor pun by substituting the word *hold* for *hole*.—GREG (1928, p. 34): It is the usual confusion of final 'e' and 'd', but it might not have been thus repeated without the unfortunate association of 'worm-hole'.—[See p. 509.]

ragged] *N.E.D.* (*Ragged a.*¹ 2b): Having a broken jagged outline or surface; full of rough or sharp projections: of stones, ... buildings, etc.—Cf. "*the croked and ragged path of voluptuose liuyng*" (More: *Life of Picus; English Works*, ed. Campbell, 1931, i. 353); "*And all about old stockes and stubs of trees, ... Did hang vpon the ragged rocky knees*" (Spenser: *Faery Queen* i.ix.34), cited by Miss WINSTANLEY (ed. 1918); "*ragged stony walls*" (Marlowe: *Edward II* iii.iii.71), cited by COWL (ed. 1923); "*These ragged walles*" of Roxborough Castle (*Edward III* i.ii.157), cited by the same; "*Rude ragged nurse*" [the Tower of London] (*Richard III* iv.i.102), cited by HERFORD (ed. 1928).

39. *Where*] WILSON (*Sh.'s Hand*, 1923, p. 117) explains Q *When* as a minim misprint.

Lyes crafty ficke. The Postes come tiring on, 40
 And not a man of them brings other newes
 Then they haue learn'd of Me. From *Rumours* Tongues,
 They bring smoothe-Comforts-false, worfe then True-
 wrongs. Exit. 44

40. *crafty ficke*.] Ff, Rowe, Theob.
 ii, Warb. Johns. Var. '73. *crafty ficke*,
 Q. *crafty-fick*. Pope, Theob. i, Han.
 Coll. ii, Ktly, Del. Craig, Neil.
crafty-fick: or *crafty-sick*; Cap. et cet.
 42. *learn'd*] *learnt* Q, Kit.

Me.] Ff, Rowe, +, Sta. Neil.
me, Q. *me*; or *me*: Cap. et cet.
 43. *smoothe-Comforts-false*] Ff, Rowe.
smooth comforts false Q, Pope et cet.
 43-4. *True-wrongs*] Ff. *true wrongs*
 Q et cet.
 44. Exit.] exit *Rumours*. Q.

40. *crafty sicke*] *N.E.D.* (*Crafty a.* 4): *crafty-sick*, *a.* feigning sickness.
 [Quotes this line only.]—ABBOTT (1870, §2): The first [adjective in a combina-
 tion like this is] a kind of adverb qualifying the second.—COWL (ed. 1923)
 compares *Hamlet* III.iv.188, "mad in craft".—HERFORD (ed. 1928): This is
 Shakespeare's explanation of Northumberland's absence from the field of
 Shrewsbury. Holinshed knows nothing of any sickness, feigned or real.—
 S. A. BROOKE (1914, p. 274): It is curious how the whole set of those who of
 old accompanied Henry IV are represented by Shakespeare as attracted by
 the King's example into craft as the guard and guide of life and policy.

Postes] CLARKE (*Sh. Key*, 1879, p. 578): Messengers who travel post-
 haste and bring news, letters, or dispatches.—[Cf. I.i.230, II.iv.361.]

tiring on] CAPELL (*Notes*, 1779, p. 168): Tiring themselves and horses,
 exhausted with the speed they have made.—HERFORD (ed. 1899): Probably
 riding hard, without a pause.—COWL (ed. 1923): Tearing, in tearing haste.
 The metaphor is from a hawk, which was said to "tire" on (*i.e.* pull or tear at)
 a morsel of meat given to it to exercise itself upon [*N.E.D.*, *Tire v.* 2].—[Cowl's
 interpretation makes such a strained metaphor that I am afraid we must
 understand "The posts come on, tiring, growing weary, as they come".—ED.]

43-4.] DEIGHTON (ed. 1893): They bring reassuring news which is false,
 and so more dangerous than news of evil that was true.

43. *smoothe*] SCHMIDT (1875): Perfectly agreeable and acceptable, not al-
 loyed with any painful sensation or difficulty.—COWL (ed. 1923): Cf. I *Henry*
IV I.i.66: "smooth and welcome news".

44. *wrongs*] HUDSON (ed. 1880): Here *wrongs* evidently means *harms*,
hurts, *disasters*, or *discomforts*; as "*true wrongs*" stands in full antithesis to
 "*comforts false*." ... So in *Caesar* III.i.47.—[Cf. I.i.106, 177, II.ii.94.]

Scena Secunda.[f6^vb]

1. Scena Secunda.] F₃F₄. Scæna Secunda. F₂. Om. Q, Rid. *Scene I.* Pope, Han. *Scene II.* Rowe, Cap. *Act I. Scene I.* Warb. et cet.

[Northumberland's *Castle*. Pope, +, Var. '73. Northumberland's

castle, at Warkworth. Var. '78, '85, Rann. *Warkworth*. Before *Northumberland's* Castle. Hal. Craig. The fame. Cap. Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Wh. Cam. +, Ktly, Del. Huds. Irv. Neil.

i.i.] Miss WINSTANLEY (ed. 1918): The play really covers the ten years from July, 1403, to April, 1413, and is mainly concerned with Archbishop Scrope's rebellion in May and June, 1405. Shakespeare has, however, with considerable art, disguised the passage of time so that the play seems to move continuously. Eight years must elapse between IV.ii, in which the Archbishop is ordered to execution, and IV.iv, in which the king is shown at the point of death. Eight years is a very long time to elapse between the different scenes of the same act; but Shakespeare purposely leaves his notes of time so vague that the reader does not observe the discrepancy. ... The only definite notes of time ... are inaccurate. Thus in III.i, Henry calls to mind that Northumberland had "eight years since" been his trustiest friend; that was, of course, in 1399. Thus, if we accept the time note, we should date the scene 1407; but, in reality, it occurs during Archbishop Scrope's rebellion, in the historical year 1405. In the same scene, also, we are told that "Glendower is dead," though, as a matter of fact, he survived Henry IV and only made official submission to his successor. Holinshed is inaccurate in this matter; but even he says that the death occurred in 1408 or 1409. Again, in the scene of the king's death, we are told that a great power of "English and of Scots" has been overthrown by the Sheriff of Yorkshire; but this happened in 1408, or five years earlier.—[This scene, like the false rumors of the success of the rebels at Shrewsbury, is an invention of Sh.'s; there is no basis for it in the sources.]—Ax (1912, pp. 59 f.): Sh. represents this new revolt as immediately following the battle of Shrewsbury, and passes over many events in silence, including the measures taken by the old Earl after the death of his son, of which only the first, the warlike preparations, are mentioned in this scene. According to the chronicle [iii. 524; see p. 533]: "The earle of Northumberland was now (after the battle) marching forward with great power". But upon hearing of the army sent against him under Westmoreland and Waterton, he "turned suddenlie backe, and withdrew himselfe into Warkewoorth castell". The King, who in the mean time had reached York, where he made a stay for some time, entered into negotiations with his former friend, and had an interview with him, the result of which was a reconciliation through Henry's diplomacy. For "the king (bicause the earle had Berwike in his possession, and further, had his castels of Alnewike, Warkewoorth, and other, fortified with Scots) dissembled the matter". In a second account, we learn that the Earl "was committed for a time to safe custodie" [see p. 533]. However this may have been, a peace was made, which the Earl kept until he gave ear to the Archbishop and took

Enter Lord Bardolfe, and the Porter.

2

2. Enter ...] Enter the Lord Bardolfe at one doore. Q, Neil. (subs.). Enter Lord *Bardolph*, and the Porter at one door. Pope. Enter Lord *Bardolph*; the Porter at the door. Theob. Han. Warb. Johns. Var. '73. The Porter at the gate; Enter lord Bardolph. Var. '78, '85, Rann. Por-

ter before the Gate; Enter Lord *Bardolph*. Cap. Mal. Steev. Varr. Sing. i, Knt, Coll. i, Sta. Wh. i (subs.). The *Porter* above the Gate. Enter Lord *Bardolph*. Sing. ii (Coll. conj.), Ktly. Enter *Lord Bardolph*. Dyce, Coll. ii, iii, Hal. Cam. +, Del. Huds. Irv. Craig.

part in his revolt in 1405. Thus the dramatist omits the Earl's temporary submission, an historical fact he could not well make use of without injuring the dramatic action of the play.

HERFORD (ed. 1928): The false news of a victory of the rebel forces at Shrewsbury, prepared for by the Induction, makes the truth more dramatically effective when it at length arrives. [As Frl. ECKLEBEN (1912, p. 14) points out, the situation at the beginning of the scene, when the audience knows that the good news brought to Warkworth is untrue, is ironical.] The slow and difficult emergence of the truth about a sensational event, in a distant country, in those days, and the varying play of mind and temperament which determines its reception, are vividly depicted. Northumberland, the nominal head of the disaffected party in the north, shows the same caution in accepting the report he eagerly desires as he had shown in evading the decisive battle. He cross-examines the bearer of good news, resists reassuring arguments, and instantly recognizes in Morton's face, before he speaks, the tragic confirmation of his fears. But the disaster, and ... the death of Hotspur, once beyond a doubt, stimulate and brace his flaccid nerves, and he displays a martial energy which even alarms his hearers for his health. The news of the rising of the 'gentle' Archbishop of York promises the support of religion and character to a cause much in need of both; and the scene closes with active measures for a renewal of the struggle [which arouse suspense regarding further developments].—[This scene has been extravagantly admired by some critics. TIECK (c. 1794; *Das Buch*, 1920, p. 228) calls it "certainly one of the most beautiful and exalted in Sh.", only "it would be a more appropriate introduction to a tragedy than to a comedy". KNIGHT (ed. 1839, p. 301) says it is "one of the finest scenes which Shakspeare ever wrote", and BULTHAUPT (2 ed., 1884, p. 54) speaks of begrudging the unheroic Northumberland its "splendid pathos".]

2. *Enter ...*] On the omission of the porter from Q see p. 493.—COLLIER (*Notes & Emend.*, 1853, p. 244) attributed his arrangement of the stage business, by which the porter appears above the gate, i.e., on the upper stage (see textual notes), to his corrected copy of F₂.—Miss PORTER (ed. 1911): There is need for an Orchard scene later in this Play at v.iii, and repeated mention of another scene as taking place in 'this Forrest' (iv.i.4-5, 26). It seems likely, therefore, that Shakespeare's stage was arranged for this Play ... with a group of property trees on the fore-stage at one side of the abutting rear-stage structure. If so, Northumberland enters [at l. 11] from a side door opposite to that whence Bardolfe entered, and the *Gate*, at which the Porter probably points,

<i>L. Bar.</i> Who keeps the Gate heere hoa?	3
Where is the Earle?	
<i>Por.</i> What fhall I fay you are?	5
<i>Bar.</i> Tell thou the Earle	
That the Lord <i>Bardolfe</i> doth attend him heere.	7
3. <i>heere hoa?</i>] <i>Q.</i> <i>hoa?</i> Ff, Rowe. <i>here? hol</i> Coll. Wh. i, Hal. Del. Craig. <i>here, hol</i> Cowl. <i>here, hoa?</i> Pope et cet.	3-4. <i>Who ... Earle?</i>] Ff, Rowe, Knt. One line <i>Q</i> , Pope et cet.
[Enter <i>Porter</i> . Dyce i, Hal. The <i>Porter</i> opens the gate. Cam. +, Del. Irv. Craig, Neil. Enter <i>Porter</i> , above. Dyce ii, iii, Huds. i.	4. [Enter <i>Warder</i> , above. Coll. ii, iii. 7, 13. <i>Bardolfe</i>] <i>Bardolph</i> Rowe et seq. 7. <i>heere.</i>] <i>here?</i> F4.

as he bids the visitor to knock, is this door on the side where the trees are. Beyond them, the Garden or Orchard ... is placed.—RHODES (*T.L.S.* 21 July 1921, p. 467): *Q* opens 1.1 with "Enter Lord Bardolfe at one doore." He obviously crossed the stage, and the Porter, opening "the other" (implied, but not mentioned), answered at once.—LAWRENCE (*Physical Conditions*, 1927, p. 63): Note ... that three separate entrances are used. Bardolfe, after coming on by the one frontal door, walks over to the other, knocks, and brings out the Porter. The gate through which Northumberland entered must have been the middle door, since it would have been highly absurd for him to open a pair of large gates for the purpose. But the porter's use of the term "gate" localizes the door, and practically shows that it was within a gate.—[While I am afraid that I do not understand all that is said in these comments, there can be no doubt, I think, that this is an interesting example of the entrance, in rapid succession, of three different characters by three different approaches to the outer stage, and that conceivably any one of them (except Bardolph, who must have used a side door) might have entered through any one of the three approaches mentioned. To me it seems most likely that the gate kept by the porter was the main entrance to the castle and would have been represented by the entrance to the inner stage; the orchard gate, presumably smaller, would have been represented more appropriately by a side door. As for the property trees, it would be as difficult to prove that they were not used as to prove that they were—likewise just as easy.—ED.]

3-4.] On the verse-lining of F see p. 502.

3. *Who ... hoa?*] COWL (ed. 1923): "Who" is here, I think, the indefinite (= "He who"), and not the interrogative pronoun, as is implied, for instance, by the punctuation, "Who keeps the gate here? ho!" and "Who keeps the gate here, ho?" "Who keeps the gate" is a periphrasis (= "Porter") of a kind usual in calling servants and others, in attendance but out of sight. Cf. 2 *Henry VI* 1.iv.79, *Henry VIII* v.ii.3-4, [&c.].—[Cf. v.iii.65.]

5. *What*] DEIGHTON (ed. 1893): More indefinite than *who*, as including the rank, profession, etc., as well as the personality.—[Cf. 1.ii.58.]

7. *attend*] *N.E.D.* (*Attend* v. 13a): To look out for, wait for, await: a person or agent, or his coming. *Obs.*

Por. His Lordship is walk'd forth into the Orchard, 8
 Please it your Honor, knocke but at the Gate,
 And he himselfe will answere. 10

Enter Northumberland.

L. Bar. Heere comes the Earle.

Nor. What newes Lord *Bardolfe*? Eu'ry minute now
 Should be the Father of some Stratagem;
 The Times are wilde: Contention (like a Horse 15
 Full of high Feeding) madly hath broke loose,
 And beares downe all before him.

L. Bar. Noble Earle, 18

8. *Orchard*,] Q, Ff, Rowe. *orchard*. Irv. Craig, Neil. Exit Porter above.
 Knt, Neil. *orchard*; or *orchard*: Pope Dyce ii, iii, Huds. i.
 et cet. 13 et passim. Nor.] Earle Q.

11. Enter ...] Enter the Earle 13. *Eu'ry*] Ff, Rowe, +, Wh. i.
 Northumberland. Q. After l. 12 *euery* Q. et cet.
 Dyce, Sta. Hal. Huds. i.

12. *Heere comes*] *Here's* Pope, +. 14. *Stratagem*;] *Stratagem*. Rowe, +,
 [Exit Warder. Coll. ii, iii. Var. '73, Coll. Wh. i, Ktly, Del. Irv.
 Exit Porter. Dyce i, Hal. Cam. +, Craig, Neil.

15. *wilde*:] *wild*, Q. *wild*. Kit.

16. *loose*,] Om. Hal.

8. is walk'd] On the use of the auxiliary *is* with verbs of motion, see ABBOTT (1870) §295, FRANZ (3 ed., 1924) §631. Cf. II.i.156, IV.i.18, 236, IV.v.132.

9. Please it] *N.E.D.* (Please *v.* 3): *Impersonally* with formal subject *it* (the real subject being a following infinitive or clause): To seem good to one; to be one's will or pleasure. Formerly used in deferential phrases of address or request; ellipt. *please it you*, etc.; also (with omission of *it*) *so please you*, *please you*.—[Cf. III.i.103, IV.i.187, 238, IV.ii.56, 102, IV.iv.115.]

14. Should be] DEIGHTON (ed. 1893): May be expected to be, is likely to be. *Stratagem*] WARBURTON (ed. 1747): Vigorous action.—T. DAVIES (1784, i. 279): Great event.—*N.E.D.* (*Stratagem* 3): A deed of blood or violence.—[Cf. 3 *Henry VI* II.v.89, *Romeo* III.v.210, *Merchant* v.i.85.]

16. high Feeding] *N.E.D.* (High *a.* 8): Rich in flavour or quality; luxurious. (Of food or drink (*obs.*), or of feeding.) [Quotes this line.] (Feeding *vbl.sb.* 2): That which is eaten; food. Now rare.

broke] ABBOTT (1870, §343): Owing to the tendency to drop the inflection *en*, the Elizabethan authors frequently used the curtailed forms of past participles which are common in Early English.—[See FRANZ (3 ed., 1924) §168. Cf. I.i.215, II.ii.63 (Q), III.ii.298, IV.ii.115, IV.v.80, 156, 179, V.ii.136.]

17. beares downe] *N.E.D.* (Bear *v.* 27): *To bear down*: to push to the ground, overwhelm, overthrow, vanquish.

him] COLLINS (ed. 1927): The horse; according to a common Shakespearian practice, the simile affects the phrasing of the rest of the sentence. The thought would logically require *it* (i.e. "contention").

I bring you certaine newes from Shrewsbury.

Nor. Good, and heauen will. 20

L. Bar. As good as heart can wish: (A₃)

The King is almost wounded to the death:

And in the Fortune of my Lord your Sonne,

Prince *Harrie* flaine out-right: and both the *Blunts*

Kill'd by the hand of *Dowglas*. Yong Prince *Iohn*, 25

And Westmerland, and Stafford, fled the Field.

And *Harrie Monmouth's* Brawne (the Hulke Sir *Iohn*) 27

20. *and*] *if* Pope, +, Var. '73. Rowe iii. *Dowglas*; *or* *Dowglas*:
an Cap. Var. '78 et seq. Pope, +, Ktly. *Douglas*: *or* *Doug-*

heauen] *Heav'n* Rowe, +. las; Cap. et cet.

God Q, Coll. Dyce, Sta. Wh. Cam. +, 26. *Westmerland*] Westmorland
Del. et seq. Rowe, +, Var. '73. Westmoreland

21. *wish*:] *wish*. Johns. Coll. Sing. Cap. Var. '78 et seq.
ii, Wh. i, Ktly, Del. Irv. Craig, Neil. *Field*.] Rowe, Pope, Theob.

25. *Dowglas*.] F₂F₃. *Dowglas*, Q, Han. Warb. Craig. *field*, Q. *field*;

F₄. *Dowglafs*, Rowe i, ii. *Dowglafs*; Johns. et cet.

19. *certaine*] Wholly trustworthy or reliable.

20. *and*] *If*.—*N.E.D.* (An *conj.* 2): Modern writers have made a conventional distinction between the two forms, *an'* for 'and,' *L. et*, being dialectal or illiterate, but *an'* or *an* for 'and,' *L. si*, archaic, or even literary. Except in *an'* 't, *an* is found only once in the 1st Folio of Shakspeare.

22. *to the death*] *N.E.D.* (Death 12c): *To the death* formerly interchanged with *to death* in all senses; it is now used only in certain expressions.—[See FRANZ (3 ed., 1924) §262.]

24. *both the Blunts*] Sir Walter Blunt is killed by Douglas in 1 *Henry IV* v.iv. Holinshed (iii. 523) mentions no other Blunt among the casualties, but Daniel (iii. 112; Variorum 1 *Henry IV*, p. 370) does. FRENCH (1869, pp. 83 f.) and STOKES (1924, p. 41) take the second Blunt to be Sir John, the son of Sir Walter, and the same Blunt who figures in iv.iii. Holinshed (iii. 540) tells of a deed of valor performed by a Sir John Blunt in Guienne against a superior force of Frenchmen (1412) and also mentions him in his account of the reign of Henry V. From these scattered mentions, apparently, Sh. got the impression that Blunt was one of the leading Englishmen of his time and thought of him as occupying a place in the background of the events of the play. He participates in the action only at iv.iii.77, but Q makes *sir Iohn Blunt* a silent member of the midnight council in III.i and directs *Blunt* to enter with the young king at v.ii.51.

26. *Stafford*] According to Holinshed (iii. 523; Variorum 1 *Henry IV*, pp. 362-3) and to 1 *Henry IV* v.iii.7, the Earl of Stafford was killed at Shrewsbury.

27. *Brawne*] *N.E.D.* (Brawn sb. 4): A boar (or swine) fattened for the table. *dial.*—[So in 1 *Henry IV* II.iv.106.]

Hulke] ONIONS (1911): Large ship of burden or transport; (hence) big, unwieldy person.—[This line is the earliest example quoted by *N.E.D.* (Hulk sb.² 4a) of this sense.]

Is prifoner to your Sonne. O, fuch a Day, 28
 (So fought, fo follow'd, and fo fairely wonne)
 Came not, till now, to dignifie the Times 30
 Since *Cæfars* Fortunes.

Nor. How is this deriu'd?

Saw you the Field? Came you from Shrewsbury?

L. Bar. I fpake with one (my L.) that came frō thence,
 A Gentleman well bred, and of good name, 35
 That freely render'd me thefe newes for true.

Nor. Heere comes my Seruant *Trauers*, whom I fent
 On Tuefday laft, to liften after Newes.

Enter Trauers. 39

- | | |
|---|--|
| 28. <i>Sonne.</i>] Ff, Rowe, +, Var. '73,
Coll. Wh. i, Ktly, Del. Huds. i, Irv.
Neil. <i>fonne</i> : Q et cet. | 36. <i>render'd</i>] <i>rendred</i> Q. <i>rend'red</i>
Neil. |
| Day,] <i>Day</i> . F ₂ F ₃ . <i>day!</i> Q. | <i>theſe</i>] <i>this</i> F ₃ F ₄ , Rowe. |
| 29. <i>follow'd</i>] <i>followed</i> Q, Kit. | 37. <i>whom</i>] <i>who</i> Q, Neil. |
| 32. <i>deriu'd</i>] <i>derived</i> Cam. Glo. | 39. <i>Enter Trauers.</i>] Ff, Rowe,
Cam. +, Irv. Neil. At ll. 34, 35 Q. |
| Huds. i, Her. Cowl. | <i>Enter Travers</i> , at a Distance. (after
l. 36) Cap. After l. 42 Pope et cet. |
| 34. <i>frō</i>] <i>fro</i> F ₂ . | |

28. *Day*] ROLFE (ed. 1880): Day of battle, combat; as often.—[See note on l. 64 below.]

29. *follow'd*] SCHMIDT (1874): To pursue, to follow up.—[Cf. III.i.78, *Henry V* II.iv.68.]

31. *Fortunes*] *N.E.D.* (Fortune *sb.* 4): (=good fortune): Good luck; success; prosperity.—COWL (ed. 1923): An echo, possibly, of Kyd, *Cornelia* [III.i.58–9 (ed. Boas, 1901, p. 123)]: "*Corn.* ... our losse lyfts Caesars fortunes hyer. *Chor.* Fortune is fickle. *Corn.* But hath fayld him neuer."—IDEM (*Sources*, 1928, p. 21): Cf. Suetonius, *Caius Julius Caesar*, c. 25: "In so many prosperous battles and fortunate exploits, he tasted of adverse fortune thrice only and no more", and c. 36: "In all the civil wars he sustained no loss or overthrow ... Himself fought his battles always most fortunately" (tr. Holland). ... The expression "Caesar's fortunes" is, no doubt, a reminiscence of Caesar's own words to the master of the ship, in which he attempted at great hazard to reach Brundisium: "fear not, for thou hast Caesar and his fortune with thee" (North's *Plutarch, Julius Caesar* [ed. Skeat, 1875, p. 77]).

32.] SCHMIDT (1874, s.v. Derive): Whence do you know this?

35. *name*] SCHMIDT (1875): Reputation, character.

36. *freely*] Either of *his own accord* or *unreservedly*.

these newes] FRANZ (3 ed., 1924, §194): *News* serves as the form of both the singular and the plural.—[Cf. I.i.153 (Q), IV.iv.116, V.iii.88, 103.]

37. *whom*] On Q *who* see FRANZ (3 ed., 1924) §333.

38. *listen after*] *N.E.D.* (Listen *v.* 2c): *To listen after*: to endeavour to hear or hear of [quoting this line].—COWL (ed. 1923) cites 2 *Henry VI* I.iii.147: "I will ... listen after Humphrey, how he proceeds".

L. Bar. My Lord, I ouer-rod him on the way, 40
And he is furnish'd with no certainties,
More then he (haply) may retaile from me.

Nor. Now *Trauers*, what good tidings comes frō you? 43

Tra. My Lord, Sir *Iohn Vmfreuill* turn'd me backe [g^a]

40. way,] F₂, Johns. Var. '73, Coll. Wh. i. way. F₃F₄, Rowe, Pope, Theob. Han. Warb. way; Cap. et cet.

42. haply] *happily* Rowe i, ii.
retaile] *retale* Q. *retain* Johns.

i. [Scene II. Pope, Han. Warb. Johns.

43. comes] Q, Ff, Rowe, Sing. ii, Sta. Cam. +, Ktly, Irv. Neil. come Pope et cet.

frō] F₃F₄, Rowe. fro F₂. with Q, Pope et cet.

44. Sir] Om. Ff, Rowe.

Vmfreuill] F₂F₃. Vmfrevil F₄, Rowe, +. *Umfreville* Huds. i. *Vmfrevuile* Q, Cap. et cet.

40. ouer-rod] *N.E.D.* (Override *v.* 4): To overtake by or in riding. *Obs.* [Quotes this line.]—*ROLFE* (ed. 1880): Used by Sh. only here.

41-2.] Miss *WINSTANLEY* (ed. 1918): [And he] knows nothing certainly except what he has learned from me.

42. haply] *SCHMIDT* (1874): Perhaps.

43. tidings comes] *COWL* (ed. 1923): "Tidings," like "news," is treated sometimes as a singular, and sometimes as a plural.—*FRANZ* (3 ed., 1924, §194) quotes *John* IV.ii.132, "The tidings comes".

44. Sir *Iohn Vmfreuill*] *CAPELL* (*Notes*, 1779, p. 169) argues that, because Sir Richard Vernon, in 1 *Henry IV*, was really baron of Kinderton (or rather, according to *FRENCH* (1869, p. 66), of Shipbrook) and the Earl of Worcester and the Earl of Northumberland are often referred to in the chronicles as Sir Thomas and Sir Henry Percy, Sir John Umfrevile and Lord Bardolph are one and the same person.—*HAGENA* (1878, pp. 348 ff.): Did Travers mistake Lord Bardolph for Sir John Umfrevile? If so, it ought to have been explained, but it is never mentioned afterwards. Now the supposition lies at hand that the representation of the play had been facilitated by uniting the two parts of Sir John Umfrevile and Lord Bardolph into the one of Lord Bardolph, who also appears in another scene (I.iii), and that the writer neglected to correct the contradiction in this first scene. ... It was indeed very easy to change 'Tell thou the earl Sir John Umfréville doth attend him here' (I.i.6-7) into the text as it now stands—'That the Lord Bardolph doth attend him here,' and ... 'What news, Umfréville?' (I.i.13) into the present 'What news, Lord Bardolph?' But in the first words of Travers [this line] it was not so easy to change 'Sir John Umfrevile' into 'Lord Bardolph' without spoiling the verse. ... According to ... I.iii, Lord Bardolph could not have been present at all in the first scene according to the original intention of the *poet*. If he had been present at the first scene, he would have heard from Morton—'The sum of all Is, that the king has won; and has sent out A speedy power to encounter you, my lord, Under the conduct of young Lancaster And Westmoreland' (ll. 147-51). In the third scene Lord Bardolph knows nothing of this, but asks (l. 86)—'Who, is it like, should lead his forces hither?' and is answered by Hastings [l. 87]. ... According to Shakspeare's original poetical intention,

With ioyfull tydings; and (being better hors'd)
Out-rod me. After him, came spurring head

45

45. *hors'd*] *horsed* Cam. Glo. Huds.
i, Her. Cowl.

46. *me.*] *me*, Q.
head] *hard* Q, Ff et cet.

Lord Bardolph was not present at all in the first scene, but instead of him Sir John Umfrevile.—DANIEL (*N.S.S. Trans.* 1877-9, p. 352): The families of the Percies and Umfreviles were connected. ... I am unable to trace any *Sir John Umfrevile*, but the family connection considered in relation to the evidence of the play itself seems to make it more than probable that in 1.i. the personage now represented by *Bardolph* was originally named *Umfrevile*, and I guess that the change was made (though imperfectly) in order to bring the play more into agreement with the Chronicles; for there we always find Umfrevile of the king's party, while Bardolph is always spoken of in connection with Northumberland's faction.—Ax (1912, pp. 60 f.): [In Holinshed] a certain Lord Robert Umfrevile figures on the king's side, where he is attached to Lord John of Lancaster to "defend the borders against the Scots" (iii. 529). He was also present at the events in Gaultree Forest. Whether this Lord Robert Umfrevile be the same as Sir Robert Umfrevile, vice-admiral of England, who in 1410 "annoied the countries on the sea coasts of Scotland" we know not (cf. Holinshed iii. 536).—Miss PORTER (ed. 1911, p. 149): What there is of an argument worth heeding in [Hagena's remarks] disappears, however, when it is noticed how cautious Bardolfe is by nature (see his speeches, 1.iii.22-8, 40-66). It would prompt him to seek corroboration later from Hastings of Morton's information. Besides it was dramatically advisable to insist upon the clear understanding of the arrangement by the audience, and especially to relieve the Crown Prince and his father of any odium attaching to the treacherous dealing of Prince John and Westmoreland.—Frl. ENGELEN (*Jahrbuch* lxiii, 1927, p. 82) suggests, improbably, that Sh.'s first idea was to call the character Bardolph and that he himself changed the name to Umfrevile (without carrying out the correction completely) in order to avoid confusion with the comic Bardolph.—CHAMBERS (*Wm. Sh.*, 1930, i. 379): Lord Bardolph has replaced Sir John Umfrevile through a belated historical correction, not fully carried out.—[See also l. 177. No doubt the Lord Bardolph who overtook Travers and, according to his own opinion, told Travers whatever news he may have had, and the Sir John Umfrevile who turned back Travers with joyful tidings and outrode him sound very much like the same person, but it may be a little curious that, after Travers's story of what the hard-riding gentleman told him, Bardolph does not directly confront him. Perhaps both Bardolph and Umfrevile played parts in the scene in Sh.'s first conception of it and in at least part of his first draft and Umfrevile was (not quite completely) dispensed with either because Sh. decided that the scene was too long or because he made the belated discovery that the Umfreviles really supported the king. I do not think that this is a very good guess; I do not think that either explanation is a very good guess.—Curiously enough, no editor has altered this line. FURNIVALL (note to Hagena) suggests that "Your guest, Lord Bardolph," or "Your friend, Lord Bardolph," would suit the rhythm.—ED.]

A Gentleman (almost fore-spent with speed) 47
 That stopp'd by me, to breath his bloodied horfe.
 He ask'd the way to Chester: And of him
 I did demand what Newes from Shrewsbury: 50
 He told me, that Rebellion had ill lucke,
 And that yong *Harry Percies* Spurre was cold.
 With that he gaue his able Horfe the head,
 And bending forwards strooke his able heeles
 Against the panting sides of his poore Iade 55
 Vp to the Rowell head, and starting fo,
 He seem'd in running, to deuoure the way, 57

48. *breath*] F₂, Cap. *breathe* Q, et cet.
 F₃F₄ et cet. 51. *ill*] Ff, Rowe, +, Knt, Coll. ii,
bloodied] *bloody'd* Cap. Var. '78, Wh. Dyce ii, iii, Del. Huds. i. *bad* Q,
 '85, Rann, Mal. *bloodi'd* Irv. Cap. et cet.
horfe.] *horfe*, Q. 54. *forwards*] *forward* Q, F₃F₄ et
 50. *Shrewsbury:*] Ff, Rowe, Coll. i, seq.
 ii, Dyce, Wh. i, Hal. Cam. +, Huds. *strooke*] *struck* Pope et seq.
Shrewsbury, Q. *Shrewsbury?* Pope, *able*] *agile* Pope, +. *armed* Q,
 Han. Coll. iii. *Shrewsbury*. Theob. Cap. et seq.

47. *fore-spent*] WHITE (ed. 1859): Utterly spent.—ROLFE (ed. 1880): Cf. 3 *Henry VI* II.iii.1.—[According to *N.E.D.*, the word is rare except in the past participle.]

48. *bloodied*] COWL (ed. 1923): *I.e.* his flesh torn by his master's spur.

53 ff.] MADDEN (1897, p. 302): These words are intended to suggest the reckless riding of a runaway, spurring his jade after the common fashion of most riders ... This was the effect produced by the description on the mind of Lord Bardolph, who dubs the rider as "some hilding fellow" [ll. 70-2].

53. *able*] *N.E.D.* (*Able a. 5*): Strong, vigorous, powerful. *Obs.*—VAUGHAN (1878, i. 460) compares *Timon* II.i.9-10: "It foals me straight And able horses".

54. *strooke*] A common 16th- and 17th-century form of *struck*. Cf. IV.v.166, v.ii.88, v.iv.14.

able] See textual notes.—ROLFE (ed. 1880): The compositor doubtless caught [*able*] from the line above.—COWL (ed. 1923): [*Armed*=] spurred.

55. *Iade*] STEEVENS (Var. '73): *Poor jade* is used not in contempt, but in compassion. *Poor jade* means the horse wearied with his journey.—MALONE (ed. 1790) compares *Richard II* v.v.85: "That jade hath eat bread from my royal hand".

57. *deuoure the way*] *N.E.D.* (*Devour v. 8b*): *To devour the way*; to get over the ground with great rapidity [quoting this line, its earliest example of this sense].—STEEVENS (Var. '73): So in *The Book of Job*, chap. xxxix. [24]: "He swalloweth the ground for fierceness and rage" [Genevan].—IDEM (Var. '78) compares Jonson's *Sejanus* (1603, ed. Herford & Simpson, 1925+, iv. 465-6), "But with that speed, and heate of appetite, With which they greedily deuoure the way To some great sports".—BLACKSTONE (apud Malone, *Suppl.*, 1780)

Staying no longer question.

(A₃✓)

North. Ha? Againe:

Said he yong *Harrie Percy*es Spurre was cold?

60

(Of *Hot-Spurre*, cold-Spurre?) that Rebellion,

Had met ill lucke?

L. Bar. My Lord: Ile tell you what,

If my yong Lord your Sonne, haue not the day,

Vpon mine Honor, for a filken point

65

Ile giue my Barony. Neuer talke of it.

58-9. *Staying ... Againe:*] One line Q.

59. *Ha? Againe:*] F₃F₄, Rowe, Pope, Theob. Han. Warb. *Ha? againe*, Q. *Ha? Againe.* F₂. *Ha?—again—* Johns. *Hal again?* Cap. Var. '73 (subs.). *Hal—Again:* Dyce, Hal. Cam. +, Huds. Craig. *Hal—Again.* Var. '78 et cet.

60. *he ... cold?*] *he, ... cold*, Q.

61. (Of ... *Rebellion*,] Om. Pope, +.

(Of ... *cold-Spurre?*)] Of ... *Cold-spurre*, Q. (Of ... *cold-Spurre*)

F₃F₄. Of ... *cold Spur*, Rowe. Of ... *cold-spur?* Cap. et seq. (subs.).

62. *Had ... lucke?*] *Rebellion had ill luck?* Pope, +.

63. *what?*] Om. Pope, +.

65. *Honor, ... point?*] *honor ... point*, Q.

66. *Barony.*] Ff, Rowe, +, Var. '73, Ktly, Neil. *Barony*, Q. *barony:* Cap. et cet.

Neuer] *Ne'er* Pope, +, Dyce ii, iii, Huds. i.

cites a parallel from "one of the Roman poets (I forget which)", identified by MALONE (2 *App.*, 1783) as Nemesian, "latumque fuga consumere campum".—MASON (1785, p. 185) compares *Tempest* v.i.102: "I drink the air before me;" ROLFE (ed. 1880), Catullus (xxxv. 7): "viam vorabit".

58. *Staying*] *N.E.D.* (Stay v.¹ 19): To abide, sustain (a question, onset). Now *arch.*

question] SCHMIDT (1875): Conversation, speech, talk.—ROLFE (ed. 1880) compares *Merchant* iv.i.341: "I'll stay no longer question".

59. *Againe*] T. DAVIES (1784, i. 279): Northumberland, by the word *again*, calls upon Travers to repeat what the man on horseback said of Harry Percy.

61. (Of ... *cold-Spurre?*)] The F parentheses may indicate a change of tone.

Hot-Spurre] STEEVENS (Var. '78): *Hotspur* seems to have been a very common term for a man of vehemence and precipitation. Stanyhurst, who translated four books of *Virgil*, in 1584, renders the following line: Nec victoris heri tetigit captiva cubile. "Too couche not mounting of mayster vanquisher Hoatspur" [ed. Arber, 1880, p. 80].

63. Ile ... what] *N.E.D.* (Tell v. 20): *I'll tell you what*='I'll tell you something' [quoting this line].

64. haue] The subjunctive in a conditional clause. See FRANZ (3 ed., 1924) §644, and cf. i.ii.75, 100, ii.i.132, ii.ii.69, ii.iv.76, 383, 385, iii.i.113, iii.ii.239, 330, iv.iii.51, v.ii.91, Ep. 21, 24.

day] *N.E.D.* (Day sb. 10):=*Day of battle*; day's work on the field of battle: esp. in phrases to carry, get, win, lose the day.

65. point] SCHMIDT (1875): A tagged lace, used to tie parts of the dress, especially the breeches.—[Cf. ii.iv.134.]

Nor. Why should the Gentleman that rode by *Trauers* 67
Giue then such instances of Loffe?

L. Bar. Who, he?

He was some hielding Fellow, that had stolne 70
The Horfe he rode-on: and vpon my life
Speake at aduenture. Looke, here comes more Newes.

Enter Morton.

Nor. Yea, this mans brow, like to a Title-leafe, 74

67. <i>the</i>] <i>that</i> Q, Var. Coll. Sta. Wh.	72. <i>Speake</i>] <i>Spake</i> Ff, Rowe, +,
Cam. +, Del. Irv. Neil.	Knt. <i>Spoke</i> Q, Cap. et cet.
68. <i>then</i>] <i>them</i> Cowl.	<i>aduenture</i>] <i>a venter</i> Q. <i>a venture</i>
70. <i>hiolding</i>] <i>heilding</i> Rowe iii.	Mal. Steev. Varr. Sing. Coll. et seq.
<i>hilding</i> Q, Pope et seq.	[<i>Scene III.</i> Pope, Han. Warb.
<i>stolne</i>] <i>stolen</i> Knt, Coll. Dyce i,	Johns.
Wh. Hal. Cam. +, Ktly, Del. Irv.	73. Enter ...] After l. 77 Sta.
Craig, Neil.	

68. instances] ONIONS (1911): The sense of 'illustrative example' [*N.E.D.*, Instance *sb.* 6] passes almost into 'sample, specimen' in [this line] and *Hamlet* IV.v.159 ["Nature is fine in love, and where 'tis fine It sends some precious instance of itself After the thing it loves"].

70. hielding] *N.E.D.* (Hilding 2): A contemptible, worthless person of either sex; a good-for-nothing. *arch.*—[Used by Sh. also in *Shrew* II.i.26, *All's Well* III.vi.4, *Henry V* IV.ii.29, *Romeo* II.iv.42, III.v.168, *Cymbeline* II.iii.123.]

72. at aduenture] *N.E.D.* (Adventure *sb.* 3b): *At adventure*, -s: At hazard, at random, recklessly. *Obs.* In later times sometimes improperly printed *at a venture*.—[If so, *a venter* in Q may be *adventer* (a variant form) with the *d* dropped out.—ED.]

73.] CARTER (1905, p. 264): Compare the whole scene of the despatching of the messengers Ahimaaz and Cushie by Joab to acquaint King David with the death of Absalom [2 Samuel xviii. 19 ff.].

74–128.] COURTENAY (1840, i. 119): Colley Cibber adopted parts of [these lines] into his irreverent alteration of Shakspeare's *Richard III* [1.1], where the doubts and lamentations of Northumberland, on hearing the various accounts of the battle of Shrewsbury, are transferred to Henry VI, and the battle of Tewksbury.

74–119.] S. A. BROOKE (1914, pp. 274 f.): A flux of words charged with poetic sentiment is, in Shakespeare, one proof of weakness of character. ... Northumberland unpacks his senile soul with words full of poetic illustrations. ... Feeble bluster is in every word. It is senility run riot.

74. Title-leaf] STEEVENS (Var. '73): It may not be amiss to observe, that in the time of our poet, the title-page to an elegy, as well as every intermediate leaf, was totally black. I have several in my possession, written by Chapman, the translator of *Homer*, and ornamented in this manner.—ROLFE (ed. 1880): The simile is equally expressive if we take *title-leaf* in its ordinary sense.—[Rolfe's skepticism is shared by the IRVING EDITORS (1888), DEIGHTON (1893),

Fore-tels the Nature of a Tragicke Volume: 75
 So lookes the Strond, when the Imperious Flood
 Hath left a witneſt Vſurpation.
 Say *Morton*, did'ſt thou come from Shrewsbury? 78

75. *Volume*:] *volume*, Q. *volume*. when] *whereon* Q, Pope et seq.
 Johns. Var. '73, Ktly, Neil. the] *th'* Pope, +, Coll. Dyce ii,
 76. *Strond*] *strand* Dyce, Sta. Hal. iii, Huds. i.
 Glo. Coll. iii, Huds. Wh. ii, Irv. Her. Flood] *ſtorme* Der.
 Neil. *Maine* Der. 78, 103. Morton] *Mourton* Q.

and COWL (1923). In Chapman's *Epicede* (1612-3) there is a leaf at the end of each of its two parts displaying the crest of the prince of Wales within a wide black border on the recto and completely black on the verso. Webster's *Monumental Columne* (1613) has a leaf black on both sides at the beginning and the end. In Richard Niccols's *Three Sisters Teares* (1613) A1^r has the prince's crest within a wide black border and the verso is completely black; A4 is black on both sides. In Thomas Heywood's *Funerall Elegie, Vpon the death of ... Henry, Prince of Wales* (1613) A1^v, A2^v and C4^v are black. These are the only examples of black leaves in Elizabethan memorial publications which I have found in examining a good many, and they are not title-pages. They are all later than Sh.'s play. Steevens has made a general custom out of a fashion in publishing apparently peculiar to 1612-3.—ED.]

76-7.] G. W. KNIGHT (*Shn. Tempest*, 1932, p. 37): A tempest is implied here, the strand imaged as strewn with sea-weed, drift-wood, and shells, all dirtied and disarranged by the storm.—RANNIE (1926, pp. 142 f.) points out, apropos of this and III.i.20-9, that Sh. nearly always presents the sea as a source of danger, destruction, and death.—[*N.E.D.* does not give Knight's idea much support. It defines *flood* as simply "the flowing in of the tide" or "a body of flowing water", and, except in the most common present-day sense of the word, the rising of a stream over its banks, does not connect the idea of destruction with it. Sh. may have thought merely of the deposit of debris left on a beach by the receding tide.—ED.]

76. *Strond*] A variant form of *strand*.

Imperious] SCHMIDT (1874): Dictatorial, tyrannical, playing the master.—[But, according to the *N.E.D.*, *imperial* or *majestic* is equally possible.—ED.]—Miss WINSTANLEY (ed. 1918): [Sh.] often employs the adjective "imperial" [for the sea]. Cf. III.i.22. [Actually three times, twice in this play and in *Cymbeline* IV.ii.35.]

77. *witneſt Vſurpation*] STEEVENS (ed. 1793): An attestation of its ravage.—SCHMIDT (1875, p. 1424): A witness, traces, of usurpation.—ROLFE (ed. 1880): Traces that bear witness to its invasion.—Miss PORTER (ed. 1911): Wreckage that witnessed to *usurpation* of the strand normally held by the land instead of the water.—*N.E.D.* (Usurpation 2d): Physical encroachment on sea or land. *rare*. [Quotes only this line and one earlier example.]—[ROLFE (ed. 1880) and WHITE (ed. 1883) both say that *usurpation* consists of six syllables, but I can count only five.—ED.]

Mor. I ran from Shrewsbury (my Noble Lord)
Where hatefull death put on his vglieft Maske 80
To fright our party.

North. How doth my Sonne, and Brother?
Thou trembl'ft; and the whiteneffe in thy Cheeke
Is apter then thy Tongue, to tell thy Errand.
Euen fuch a man, fo faint, fo fpiritleffe, 85
So dull, fo dead in looke, fo woe-be-gone,
Drew *Priams* Curtaine, in the dead of night, 87

79, 97, 107, 179, 203. *Mor.*] Mour. 84. *thy Errand*] *thy arrand* Q. *the*
Q. errand Han. ii.
83. *trembl'ft*] Ff, Rowe i, ii, Cap. 86. *fo woe-be-gone*] *Ucalegon* Bent-
tremblest Q, Rowe iii et cet. ley.

79. *ran*] DEIGHTON (ed. 1893): Not merely 'I came,' but 'I was obliged to come at full speed.'

80. *hatefull*] Either *exciting hatred* or *malignant*.

death ... Maske] Miss WINSTANLEY (ed. 1918): In the Mystery plays Death was represented with a mask; the personification of abstract characters came easily to the Elizabethans as they were already accustomed to them in the religious drama.

82-90.] STEELE (*Tatler* No. 47, 28 July 1709): The image in this place is wonderfully noble and great; yet this man in all this is but rising towards his great affliction, and is still enough himself ... to make a simile. But when he is certain of his son's death, he is lost to all patience, and gives up all the regards of this life; and since the last of evils is fallen upon him, he calls for it upon all the world [ll. 169 ff.].

84. *apter*] On the freer use of comparative forms in *-er* and superlative forms in *-est* in Sh.'s time, see FRANZ (3 ed., 1924) §§215 ff., 246. Cf. l. 229 below, III.ii.307.

85-9.] ROOT (1903, p. 101): This would seem to be an inaccurate recollection or an intentional adaptation of *Æneid* 2. 268-97, where in a vision of the night 'mæstissimus Hector' appears weeping to Æneas, and warns him of his danger; Æneas awakes to find Troy in flames.—COWL (ed. 1923): This allusion may have been suggested by Kyd, *The Spanish Tragedy*, III.xiiA (1602): "like old *Priam* of *Troy*, crying: 'the house is a fire, the house is a fire'". [A plausible suggestion only if this scene was added on revival in 1597.]

85. *faint*] SCHMIDT (1874): Weak, feeble.

86. *dead*] *N.E.D.* (Dead *a.* 13a): Of the countenance, etc.: Deadly pale, wan. *Obs.*

woe-be-gone] *N.E.D.* (Woe-begone *a.* 1): Beset with woe. *Obs.* or *arch.* [Quotes this line. In this sense the word apparently passed out of use before the middle of the 17th century; the current sense took its rise early in the 19th. Consequently the word troubled the 18th-century commentators deeply.—Ucalegon (see textual notes) is Priam's servant in the *Æneid* (ii. 312).]

87. *Drew*] SCHMIDT (1874): Draw, to open it [the curtain], in order to discover something.

And would haue told him, Halfe his Troy was burn'd. 88
 But *Priam* found the Fire, ere he his Tongue:
 And I, my *Percies* death, ere thou report'ſt it. 90
 This, thou would'ſt ſay: Your Sonne did thus, and thus:
 Your Brother, thus. So fought the Noble *Dowglas*,
 Stopping my greedy eare, with their bold deeds.
 But in the end (to ſtop mine Eare indeed)
 Thou haſt a Sigh, to blow away this Praiſe, 95
 Ending with Brother, Sonne, and all are dead.

Mor. *Dowglas* is liuing, and your Brother, yet: (A4)
 But for my Lord, your Sonne.

North. Why, he is dead.
 See what a ready tongue Suſpition hath: 100
 He that but feares the thing, he would not know,
 Hath by Inſtinct, knowledge from others Eyes,
 That what he feared, is chanc'd. Yet ſpeake (*Morton*) 103

88. *burn'd.*] Ff, Rowe. *burnt:* Q, Wh. ii. *burnt;* Cam. Glo. Dyce iii, Huds. Irv. Her. Neil. Cowl. *burn'd,* Johns. *burnt,* Dyce ii. *burn'd:* or *burn'd;* Pope et cet.

89. *Priam*] *Priams* F₂.

89, 90. *ere*] *e'er* Rowe i, ii.

91. *thou would'ſt*] *would'ſt thou* Varr. Rann.

92. *thus.*] Ff, Rowe. *thus:* or *thus;* Q, Pope et cet.

Dowglas] Q, Ff, Pope, Theob. Han. Warb. Johns. i, Ktly. *Dowglas* Rowe. *Douglas* Johns. ii et cet.

93. *deeds.*] Ff, Rowe, Pope, Theob. Han. Warb. *deedes,* Q, Coll. Sta. Wh. i. *deeds:* or *deeds;* Johns. et cet.

94. *mine*] *my* Q, F₃F₄, Rowe i, ii, Cam. Glo. Dyce ii, iii, Huds. Her. Neil. Cowl.

95. *Thou*] *Though* F₃F₄.

97, 143. *Dowglas*] Ff, Pope, +,

Ktly. *Dowglas* Rowe. *Douglas* Q, Cap. et cet.

97. *Brother, yet:*] *brother yet,* Q. *brother yet:* Cap. Neil. (subs.).

98. *Sonne.*] F₃F₄, Rowe i, ii. *fonne:* Q. *Sonnne.* F₂. *son ...* Ktly. *Son—* Rowe iii et cet. (subs.).

99. *dead.*] *dead?* Q.

100. *hath:*] *hath;* Ff, Rowe, Pope, Han. *hath.* Johns. *hath!* Q, Theob. et cet.

101. *but*] *but but* Johns. i.

102. *others*] Q, Ff, Rowe i. *other* Rowe ii, iii, Pope, Theob. Han. *other's* Warb. Johns. Var. '73. *others'* Cap. et cet.

103. *chanc'd*] Ff, Rowe, +, Var. '73, Sing. Wh. i, Irv. Neil. *chanced* Q, Cap. et cet.

ſpeake (*Morton*)] *Morton,* *ſpeak:* Pope, +. *ſpeak,* *Morton;* or *ſpeak, Morton:* Cap. Var. '78 et seq.

93. *Stopping*] ONIONS (1911): Stop: to 'fill' (the ears) *with* sound.

94. *to ... indeed*] DEIGHTON (ed. 1893): As though to prevent my ever listening to words again.

100. *Suspition*] *N.E.D.* (*Suspicion sb.* 4): Expectation; *esp.* expectation or apprehension of evil. *Obs.*

102. *Instinct*] CAPELL (*Notes*, 1779, ii. 229) notes that the accent falls on the last syllable.

103. *is*] ABBOTT (1870, §295): [Auxiliary *is* with verbs of "happening".]

Tell thou thy Earle, his Diuination Lies,
 And I will take it, as a fweet Disgrace, 105
 And make thee rich, for doing me fuch wrong.

Mor. You are too great, to be (by me) gainfaid:
 Your Spirit is too true, your Feares too certaine. [g^b]

North. Yet for all this, fay not that *Percies* dead. 109

104. *thy*] *an* Q, Cam. +, Irv. Neil. *the first ... friend.*] Bard. Yet ...
thine Vaughan. North. *I see ... Mor. Yet the first ...*
 105. *it*] Om. Warb. *friend.* Rann (Johns. conj.). North.
 109. *Yet*] *You* Han. Vaughan. *You ... I see ... Bard. Yet the first ...*
 109-19. North. *Yet ... I see ... Yet friend.* Vaughan.

chanc'd] WALKER (*Sh.'s Vers.*, 1854, p. 134): Shakespeare appears sometimes to end his lines with a *trochee* (so to speak) instead of an *iambus*. I believe, however, that in such cases there is either corruption, or misarrangement of the verses. ... For Shakespeare certainly did not write ... *chanced*. I conjecture, *Yet speak*, SPEAK, *Morton*.—DYCE (ed. 1857): But ... the 4to of 1600 has "chanced." ... Compare *Titus* III.ii.[83]: "Sad stories chancéd in the times of old."—IDEM (ed. 1866): Compare *Merchant* v.i.[279]: "You shall not know by what strange accident I chancéd on this letter. *Ant.* I am dumb."

104-5.] DEIGHTON (ed. 1893): Though I am an earl, and to give the lie to one of my rank would under other circumstances be a gross insult, do not hesitate to say that the suspicion I have put into words is a lying utterance.

104. *thy*] As Q *an* is entirely intelligible, it is hard to justify an editor in following F here, though he may well think *thy* preferable. *Thy* might even be a typographical error, *thou* attracting *an* to *thy*. See p. 506.

108. **Spirit]** RANN (ed. 1789): Presentiment.—SCHMIDT (1875): Mind, soul.—DEIGHTON (ed. 1893): Cp. 1 Kings xxii. 21-2 ... That *spirit* here does not mean merely 'mind,' 'soul,' is I think shown by Northumberland's use of the word *divination*, which Morton takes up.

109-19.] JOHNSON (ed. 1765): The contradiction in the first part of this speech might be imputed to the distraction of *Northumberland's* mind, but the calmness of the reflection, contained in the last lines, seems not much to countenance such a supposition. I will venture to distribute this passage in a manner which will, I hope, seem more commodious, but do not wish the reader to forget, that the most commodious is not always the true reading. [He gives l. 109 to Bardolph, 110-5 to Northumberland, 116-9 to Morton.] Here is a natural interposition of *Bardolph* at the beginning, who is not pleased to hear his news confuted, and a proper preparation of *Morton* for the tale which he is unwilling to tell.—ROLFE (ed. 1880): The old text may well enough stand if we assume a pause after this first line. Northumberland is not willing to accept the intimation expressed in the preceding speech. "And yet," he says, "don't tell me that he is dead." But his appealing words and look meet with no encouraging response in Morton's face, and he goes on, "I see a strange confession," etc.—VAUGHAN (1878, i. 462): [Lines 116-9] constitute an apology for Morton's silence. Johnson has assigned them, therefore, ... to Morton. But they would have been given with greater propriety to Bardolph, inasmuch

I see a strange Confession in thine Eye: 110
 Thou shak'st thy head, and hold'st it Feare, or Sinne,
 To speake a truth. If he be flaine, say so:
 The Tongue offends not, that reports his death:
 And he doth finne that doth belye the dead:
 Not he, which sayes the dead is not aliue: 115
 Yet the first bringer of vnwelcome Newes
 Hath but a loosing Office: and his Tongue, 117

111. <i>shak'st</i>] <i>shakest</i> Cam. Glo.	<i>doth belye</i>] <i>both belye</i> F ₂ .
Hud. i, Her. Cowl.	115. <i>which sayes</i>] <i>that saith</i> Rann.
112. <i>say so</i>] Om. Q.	<i>aliue</i>] <i>alive</i> . Pope et seq.
114. <i>And ... finne</i>] <i>Only he sins</i>	117. <i>Tongue</i>] Ff, Rowe. <i>tongue</i>
Daniel.	Q, Pope et cet.

as *Morton immediately afterwards* makes the announcement which these lines would excuse him from making.

109. *for*] In spite of. See ABBOTT (1870) §154, FRANZ (3 ed., 1924) §484.

110. *strange*] COWL (ed. 1923): Shy, eluding question.—COLLINS (ed. 1927): [The confession] is *strange* in being, as yet, conveyed by a look, not by an explicit word.

111. *shak'st thy head*] COWL (ed. 1923): Perhaps "noddest" (in assent), as in 2 *Henry VI* IV.i.55. Morton confesses the truth by inclining his head.—[The only meaning given to *shake one's head* by *N.E.D.* which seems to fit here is an expression of sorrow (*Shake* v. 6b).]

Feare] WARBURTON (ed. 1747): Danger.—SCHMIDT (1874): A thing to be dreaded, an object of fear.—[Cf. IV.v.212.]

112. *say so*] JOHNSON (ed. 1765): The words *say so* are in the first folio, but not in the quarto: they are necessary to the verse, but the sense proceeds as well without them.—[See p. 505.]

114.] COWL (ed. 1923): Proverbial. See T. Heywood, 1 *The Fair Maid of the West* (ed. Pearson, 1874, ii. 303): ... "Tis more then sinne thus to bely the dead", and Middleton, *Michaelmas Term*, IV.iv [ed. Bullen, 1885-6, i. 307]: "'tis the scurviest thing ... to belie the dead so."

he ... *that*] ABBOTT (1870, §260): "He *that*" = "who-so," and refers to a class, "he which" [l. 115] to the *single person* [Morton] addressed.—[See FRANZ (3 ed., 1924) §335. Cf. v.iii.132.]

116-9.] THEOBALD (ed. 1733): This Observation is certainly true in Nature, and has the Sanction of no less Authorities than Those of *Æschylus* and *Sophocles*; who say almost the same Thing with our Author here. *Ὡμοι, κακὸν μὲν πρῶτον ἀγγέλλειν κακά. Æsch. in Pers[ians] 253: "Alas, it is an evil office to be the first to herald ill". στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν. Soph. in Antigone [277: "no man cares to hear ill news"].—Cf. *Antony* II.v.85-6: "Though it be honest, it is never good To bring bad news."—BRADBY (*About Sh.*, 2 ed., 1927, p. 33): We can hardly believe that the crafty, shifty Northumberland would have been capable of such true poetic feeling.*

117. *loosing*] *N.E.D.* (Losing *ppl.a.*): That loses, or results in loss.—[Cf. *Merchant* IV.i.62, "I follow thus A losing suit against him"; *Caesar* V.v.36, "I shall have glory by this losing day".]

Sounds euer after as a fullen Bell 118
Remembred, knolling a departing Friend.

L. Bar. I cannot thinke (my Lord) your fon is dead. 120

Mor. I am forry, I should force you to beleeeue
That, which I would to heauen, I had not feene.
But these mine eyes, saw him in bloody state,
Rend'ring faint quittance (wearied, and out-breath'd) 124

118. *Bell*] Ff, Rowe. *bell*, Q, Pope
et cet.

119. *Remembred*] Q, Ff, Rowe.
Rememb'red Neil. *Remember'd* Pope
et cet.

knolling] *tolling* Q, Pope, +,
Cam. +, Neil.

121. *Mor.*] Monr. Q.

I am] *I'm* Pope, +, Dyce ii,
iii, Huds. i.

122. *heauen*] *Heav'n* Rowe, +.
God Q, Dyce, Sta. Hal. Cam. +, Hud.
Irv. Craig, Neil.

feene.] Ff, Rowe, Pope, Theob.
Han. Warb. Ktly. *feene*, Q. *seen*; or
seen: Johns. et cet.

124. *Rend'ring*] *Rendering* Knt,
Coll. Dyce, Hal. Cam. Glo. Del. et
seq.

quittance] *acquittance* F4.
wearied] *weary'd* Cap. *weari'd*

Wh. ii.

out-breath'd] *our-breath'd* Var.

'85. *outbreathed* Cam. Glo. Huds. i,
Her. Cowl.

118. *sullen*] *N.E.D.* (*Sullen* *a.* 3b): Of a sound or an object producing a sound: Of a deep, dull, or mournful tone. Chiefly *poet.*—MALONE (*Suppl.*, 1780) compares Sonnet lxxi: "you shall hear the surly sullen bell Give warning to the world that I am fled".—ROLFE (ed. 1880) compares *Romeo* iv.v.88: "Our solemn hymns to sullen dirges change".—STEEVENS (ed. 1793): The *bell*, anciently, was rung before expiration, and thence was called the *passing bell*, i.e. the bell that solicited prayers for the soul *passing* into another world.—See Miss SPURGEON (1935, pp. 380 ff.) on bell-ringing and on the deep impression made on Sh.'s imagination by the passing bell and the funeral knell. Of these lines she says that they are "perhaps the most vivid as well as the most closely accurate use" of the passing bell as a simile.

119. *knolling*] It is hard to account for the difference between Q and F here (see textual notes): *knolling* conceivably could be either a typesetter's unconscious or a reviser's deliberate substitution. The words are virtually synonymous. Curiously enough, *N.E.D.* quotes this line as the earliest example of both words in the relevant sense (*Toll* v.² 5, "To toll for (a dying or dead person)"; *Knoll* v. c, "To ring or toll out"). The word *toll* occurs again, in a different sense, at iv.v.86, and there too F substitutes another word for it. See p. 506.

122. *heauen*] On the difference between Q and F (see textual notes) and the many others like it, see p. 503.

124. *faint quittance*] STEEVENS (Var. '78): A *faint return of blows*. So, in [*Henry V* II.ii.34]: "Sooner than quittance of desert and merit According to the weight and worthiness."

out-breath'd] *N.E.D.* (*Outbreathed* *ppl.a.*²): Put out of breath.—[As *N.E.D.* quotes only this line and passages from Henry Brooke (1760-72) and Byron (1816), the word may be a Shn. coinage.]

To *Henrie Monmouth*, whose fwift wrath beate downe 125
 The neuer-daunted *Percie* to the earth,
 From whence (with life) he neuer more fprung vp.
 In few; his death (whose fpirit lent a fire,
 Euen to the dullest Peazant in his Campe)
 Being bruited once, tooke fire and heate away 130
 From the best temper'd Courage in his Troopes.
 For from his Mettle, was his Party steel'd; 132

125. *Henrie*] Ff, Rowe, +, Var.
 '73, Knt. *Harry* Q, Cap. et cet.

128. *few*;] Ff, Rowe, Pope, Theob.
 Han. Warb. Var. '73. *few* Q. *few*,
 Johns. et cet.

131. *Troopes*.] *troopes*, Q. *troops*;
 or *troops*: Johns. et cet.

132. *Mettle*] *mettal* Q. *Metal* F₄ et
 seq.

steel'd;] *steeled*, Q. *steel'd*?
 Ktly.

125. To *Henrie Monmouth*] KINGSFORD (*Henry V*, 2 ed., 1923, p. 44): Hotspur fought with desperate courage till he was cut down by an unknown hand. A late tradition adopted by Shakespeare made Henry of Monmouth Percy's conqueror; but the statement is not supported by contemporary writers. It is indeed unlikely that so doughty a warrior should have met his death at the hand of a stripling of scarcely sixteen.—[See Variorum *1 Henry IV*, p. 323.]

wrath] See note on Ind. 33.

127. *sprung*] ABBOTT (1870, §339): "Sprang" is less common as a past tense than "sprung".

128. In *few*] *N.E.D.* (*Few* *a.* 1g): *In few*=in few words; in short [quoting this line].

spirit] COWL (ed. 1923): Ardour.

fire] DEIGHTON (ed. 1893): Glow of animation.—*N.E.D.* (*Fire* *sb.* 13a): A burning passion or feeling.

130. Being ... once] COLLINS (ed. 1927): I.e. the moment that it is reported.

heate] SCHMIDT (1874): Fiery temper, mettle.

131. *Courage*] Dr. ADAMS suggests that this word is used here in the same sense as in *Hamlet* (Q₁Q₂) I.iii.65, "But do not dull thy palm with entertainment Of each new-hatch'd unfledged courage", where it means *man of courage, gallant, blood*. *N.E.D.* (*Courage* *sb.* 1c) quotes two clear instances of the word in this sense. Thus *Courage* is antithetical to *Peazant* (l. 129).

132-40.] CLEMEN (1936, p. 95): It is a question here of a series of quite dissimilar images, which nevertheless are linked by association and engender one another. *Metal*, used by Sh. in many places to express virile spirit and strength of character, here, by means of that reference of a word to its concrete meaning so often noticeable in Sh., suggests *steel'd*, and likewise the *lead* of [l. 134]. But *lead* is qualified by *heavy*, and so this image of *heavy lead* kindles a further image, which in turn, through the idea of flight in *flies*, calls forth the image of the flying arrows [l. 139].—COWL (ed. 1923): Hotspur's mettle had given an edge (as of steel) to the spirit of the troops; once this edge had been lost ... through Hotspur's death, their spirit (like a blade of soft metal) failed ("turned

Which once, in him abated, all the reft (A4^v)
 Turn'd on themfelues, like dull and heauy Lead:
 And as the Thing, that's heauy in it felfe, 135
 Vpon enforcement, flyes with greateft fpeede,

133. *once,*] *once* Q, Ff et cet.
abated] *rebated* Warb. Cap.

135. *it*] *its* Pope ii, Theob. Warb.
 Johns.

on" itself or bent) and could offer no resistance to the enemy.—COLLINS (ed. 1927): Hotspur's spirit is compared to steel from which swords are made and tempered; when the steel loses its hard temper, the sword-edges turn back, as if made of soft and heavy lead. The words are chosen so as to apply in a wider sense than is strictly required by the metaphor; thus *steeled* means "made resolute" as well as "provided with steel," *dull and heavy* applies to the soldiers as well as to the lead.—[Cf. *Edward III* iv.vii.4 ff.: "And euerie pettie disaduantage prompts The feare possessed abiect soul to flie. My selfe whose spirit is steele to their dull lead, ... finde myselfe attainted."]

132.] DEIGHTON (ed. 1893): For those on his side derived all their hardihood from his example; *metal* is here used both literally and figuratively, both for *metal* and *mettle*, two spellings of the same word.—HEMINGWAY (ed. 1921): By his spirit was his party inspired, i.e., made keen and sharp as steel.

133. *Which*] COLLINS (ed. 1927): Refers to *metal* [l. 132].

abated] *N.E.D.* (Abate v.¹ 8): To turn the edge; to blunt. *lit.* and *fig.* *Obs.* [Quotes *Richard III* v.v.35: "Abate the edge of traitors, gracious Lord".]—WARBURTON (ed. 1747): The word *metal* is one of those hacknied metaphorical terms, which resumes so much of a literal sense as not to need the idea (from whence the figure is taken) to be kept up. So that it may with elegance enough be said, *his metal was abated*, as well as *his courage was abated*. ... But when the writer shews, as here, both before and after, that his intention was not to drop the idea from whence he took his metaphor, then he cannot say with propriety and elegance, *his metal was abated*; because what he predicates of *metal*, must be then convey'd in a term conformable to the metaphor. Hence I conclude that *Shakespear* wrote, *Which once in him* REBATED,—i.e. blunted.—JOHNSON (ed. 1765): Here is a great effort to produce little effect. ... *Abated* [means] ... *reduced to a lower temper*, or, as the workmen now call it, *let down*.

134. *Turn'd on themselues*] DEIGHTON (ed. 1893): Here the metaphor seems to be continued by likening the behaviour of the soldiers to the edge of a weapon turned back in use, as that of a leaden weapon would be turned, though of course the meaning is that Hotspur's soldiers again became the same dull-spirited louts that they were before his spirit animated them.—COWL (ed. 1923): Has perhaps a secondary sense "turned backward," "turned to flight."

dull] SCHMIDT (1874): Slow, heavy, indolent, inert.—COWL (ed. 1923): Blunt.

heauy] DELIUS (ed. 1857): = *weighty* and *dejected*.

136. *enforcement*] *N.E.D.* (Enforcement 4): The action of bringing force to bear upon [quoting this line].

So did our Men, heauy in *Hotspurres* losse, 137
 Lend to this weight, such lightnesse with their Feare,
 That Arrowes fled not swifter toward their ayme,
 Then did our Soldiers (ayming at their safety) 140
 Fly from the field. Then was that Noble Worcester
 Too foone ta'ne prifoner: and that furious Scot,
 (The bloody *Dowglas*) whose well-labouring sword
 Had three times flaine th'appearance of the King,
 Gan vaile his stomacke, and did grace the flame 145
 Of those that turn'd their backes: and in his flight,

139. *fled*] *fly* Dyce ii, iii, Huds. i
 (Walker conj.). *flew* Vaughan.

141. *that*] *the* Han. Cap. Dyce ii, iii,
 Huds. i, Kit.

Worcester] *Wor'ter* Pope, +.

142. *Too*] *So* Q, Rid.

144. *th'appearance*] Q, Ff, Rowe,
 +, Coll. Wh. i, Dyce ii, iii, Huds. i.
the appearance Cap. et cet.

146. *backes*] *backes*, Q, Pope, Han.
 Cam. +, Ktly, Irv. Neil. *back*: F₂F₄,
 Rowe i, ii.

137. *heauy*] SCHMIDT (1874): Sad, sorrowful.—[With allusion also to the physical sense. Cf. v.ii.22, 32, 33, 34.]

139. *fled*] *N.E.D.* (Flee v. 6): Occasionally used for Fly (=volare). [Quotes *Venus* 947: "Love's golden arrow at him should have fled".]

ayme] *N.E.D.* (Aim sb. 6): A thing aimed at; a mark, or butt. *Obs.* in lit. sense. [Quotes *Richard III* iv.iv.90: "To be the aim of every dangerous shot". Cf. also III.ii.269 below.]

141. *that*] DYCE (ed. 1866), who reads *the*, supposes *that* to have been an unintentional repetition of *that* "immediately above". Perhaps he meant immediately below.

142. *Too*] Q *So* is probably a typographical error due to the attraction exercised by *soon*; see Ind. 18, textual notes. COWL (ed. 1923) suggests that *so* is an interpolation in Q, that the F reading is a conjectural emendation, and that Sh. perhaps wrote *soon taken*.

143-7.] See *1 Henry IV* v.v.17-22.—QUILLER-COUCH (*Tales*, 1900, p. 209): Douglas was thrown from his horse and taken.

143. *bloody*] COWL (ed. 1923): "Bleeding" (cf. l. 123 *ante*); or "slaughtering" [*N.E.D.*, *Bloody* a. 6].—Dr. ADAMS: Or "covered with blood".

144.] See Ind. 34-5.—Miss WINSTANLEY (ed. 1918): Holinshed, however, says [iii. 523] that there were *four* who were slain in likeness of the king. [See *Variorum 1 Henry IV*, p. 362.]

145. *Gan*] Past tense of *gin*, aphetic form of *begin* (*N.E.D.*, *Gin* v.¹).

vaile his stomacke] JOHNSON (ed. 1765): To fall his courage, to let his spirits sink under his fortune.—*N.E.D.* (*Vail* v.² 4a): To abase, humble, or lower (one's courage, the heart, etc.).—[In *Shrew* v.ii.176, quoted by some commentators, *stomach* means *pride*.]

grace] SCHMIDT (1874): To give, in any manner, a good appearance to, to set off, to adorn.—COLLINS (ed. 1927): I.e. excuse.—[Cf. iv.i.148.]

Stumbling in Feare, was tooke. The fumme of all, 147
 Is, that the King hath wonne: and hath sent out
 A speedy power, to encounter you my Lord,
 Vnder the Conduct of yong Lancafter 150
 And Westmerland. This is the Newes at full.

North. For this, I shall haue time enough to mourne.
 In Poyson, there is Physicke: and this newes
 (Hauing beene well) that would haue made me sicke,
 Being sicke, haue in some measure, made me well. 155
 And as the Wretch, whose Feauer-weakned ioynts,
 Like strengthlesse Hindges, buckle vnder life, 157

- | | |
|--|--|
| 147. <i>all,</i>] <i>all</i> Q, Pope et seq. | <i>had I been well, have made me sick,</i> |
| 148. <i>wonne:</i>] <i>wonne</i> , Q, Coll. Wh. | Pope, +, Var. '73. |
| Cam. Glo. Del. Irv. et seq. | <i>well</i>] <i>well</i> Var. Knt, Ktly. |
| 149. <i>power</i>] <i>pow'r</i> Pope, +. | 155. <i>haue</i>] <i>hath</i> F ₃ F ₄ , Rowe, +. |
| <i>to</i>] <i>t'</i> Pope, Theob. i, Han. | <i>well.</i>] Ff, Rowe, +, Var. '73, |
| Dyce ii, iii, Huds. i. | Ktly, Neil. <i>wel</i> : Q. <i>well</i> : or <i>well</i> ; |
| 151. <i>Westmerland</i>] Q, Ff. West- | Cap. et cet. |
| morland Rowe, Pope, Theob. Han. | 156. <i>Feauer-weakned</i>] Q, F ₂ F ₃ . <i>fe-</i> |
| Johns. Var. '73. Westmoreland | <i>ver-weak'ned</i> Neil. <i>Feaver-weakened</i> F ₄ , |
| Warb. et cet. | Rowe, Irv. <i>feaver-weaken'd</i> Pope et cet. |
| 152. <i>mourne.</i>] <i>mourne</i> , Q. | 157. <i>buckle</i>] <i>knuckle</i> Bailey apud |
| 153. <i>this</i>] Ff, Rowe, +. <i>these</i> Q, | Cam. |
| Cap. et cet. | <i>life</i>] <i>limb</i> Herr. <i>him</i> Vaughan |
| 154. (<i>Hauing ... sicke,</i>) <i>That would,</i> | i. <i>use</i> Vaughan ii. |

147. *tooke*] The preterite form of the past participle; see ABBOTT (1870) §343, FRANZ (3 ed., 1924) §167. Cf. iv.ii.60, v.iii.85.

149.] AX (1912, pp. 58 f.): The single passage traceable to Holinshed is Morton's mention that the King has sent out a speedy power to encounter the Earl, under the conduct of young Lancaster and Westmoreland, which account, however, deviates from the chronicle in so far as, in the latter, Sir Robert Waterton takes the place of the Prince.

power] SCHMIDT (1875): Armed force.—[Cf. l. 206 below, i.iii.33, 75, iv.iv.7, 112.]

151. *at full*] *N.E.D.* (Full quasi-*sb.* and *sb.* 1a): At (the) full: Fully, completely; at full length (*obs.*).

153–61.] BUCKNILL (1860, p. 148): Northumberland ... commences his reply with the medical axiom, *ubi virus ibi vertus*, and describes the effect of delirium in restoring temporary strength to a fever-weakened patient.

153. *Physicke*] *N.E.D.* (Physic *sb.* 4):=Medicine.—[Cf. iv.v.18.]

154. *Hauing beene well*] Modifies an *I* to be inferred from *me*. On the construction see ABBOTT (1870) §§377, 425, FRANZ (3 ed., 1924) §663. Cf. next line, iv.iv.45.

157. *Hindges*] In the two other places where Sh. uses this word concretely it is associated with the knee (*Hamlet* III.ii.59, *Timon* iv.iii.210).

buckle] *N.E.D.* (Buckle *v.* 6b): To bend under stress or pressure [quoting this line].

Impatient of his Fit, breakes like a fire 158
 Out of his keepers armes: Euen fo, my Limbes
 (Weak'ned with greefe) being now inrag'd with greefe, 160
 Are thrice themfelues. Hence therefore thou nice crutch,
 A fcalie Gauntlet now, with ioynts of Steele 162

158. *fire*] *fury* Vaughan.

159. *keepers*] *keeper's* Rowe et seq.
keepers' Delius conj.

Euen] *ev'n* Pope, +.

160. *Weak'ned*] Ff, Rowe i, Neil.
Weakened Q, Rowe ii, iii, Irv. *Weak-*
en'd Pope et cet.

Weak'ned with greefe] *Weak-*

en'd with pain Rann (Mal. conj.).

Weaken'd with age Mal. conj.

inrag'd] Ff, Rowe, Pope,

Theob. Warb. Johns. *enragde* Q.

enraged Cam. Glo. Huds. i, Her.

Cowl. *enrag'd* Han. et cet.

161. [throwing it from him. Cap.

vnder life] DEIGHTON (ed. 1893): Under the weight they have to bear.
 —Miss WINSTANLEY (ed. 1918): When he tries to move.—HUDSON (ed. 1924):
 Under the weight of the living man.—PINK (ed. 1935): Under the burden of
 living.

158-9. *breakes ... armes*] This is certainly a mixed metaphor, but a vivid
 one. COWL (ed. 1923) quotes *Errors* v.i.75-6: "Thereof the raging fire of
 fever bred; And what's a fever but a fit of madness?" On the conformity of
 the image of the delirious patient to medical experience, see SIGISMUND (*Jahr-*
buch xvi, 1881, pp. 86 f.).

159. *keepers*] *N.E.D.* (Keeper *sb.* 1e): A nurse; one who has charge of the
 sick.

160. *Weak'ned with greefe*] MALONE (*Supplement*, 1780, p. 188): Northum-
 berland is here comparing himself to a person, who, though his joints are
 weakened by a *bodily* disorder, derives strength from the *distemper of his mind*.
 I therefore suspect that Shakspeare wrote: Weaken'd with *age*— or perhaps,
 Weaken'd with *pain*— The following line seems to confirm this conjecture:
 "—hence therefore thou nice *crutch*!" The crutch was used to aid the in-
 firmity of limbs weakened by *age* or *distemper*, not by *grief*.—IDEM (ed. 1790):
 In this conjecture I had once some confidence; but it is much diminished by ...
 my having lately observed, that Shakspeare elsewhere uses *grief* for *bodily*
pain.—IDEM (apud Steevens, ed. 1793): *Grief* in the latter part of this line
 is used in its present sense, for sorrow; in the former part for *bodily pain*.—
N.E.D. (*Grief sb.* 1): Hardship, suffering; a kind, or cause, of hardship or
 suffering. *Obs.*

inrag'd] *N.E.D.* (*Enrage v.* 6b): To cause heat or fever in (the blood, a
 wound). *Obs.* [Quotes this line as its earliest example.]—ONIONS (1911):
 Violent.

161. *Are thrice themselues*] Miss WINSTANLEY (ed. 1918): Seized with de-
 lirium, [he] becomes three times as strong as he would normally be.

nice] CLARKE (*Sh. Key*, 1879, p. 572): Over-luxurious, effeminate.

161-3. *crutch ... Quoife*] Miss PORTER (ed. 1911): Details of costume denot-
 ing Northumberland's sickness and the effective stage-business of casting them
 off are thus intimated without need of any formal stage-directions.

162. *scalie*] This line is the earliest example given by *N.E.D.* (*Scaly a.* 5)

Must gloue this hand. And hence thou sickly Quoife, 163
 Thou art a guard too wanton for the head,
 Which Princes, flesh'd with Conquest, ayme to hit. 165
 Now binde my Browes with Iron, and approach
 The ragged't houre, that Time and Spight dare bring 167

163. *this*] *his* F₃F₄. 165. *flesh'd*] *flush'd* Cap.
hand.] *hand*, Q. *hand*: Cap. 167. *ragged'st*] *rugged'st* Theob. Han.
 et seq. (subs.). Warb. Johns. Cap. Varr. Rann.
Quoife] *coife* Q, Sta.

of the application of this word to armor; as it cites no other before 1747, the epithet may be quite original.

Gauntlet] Lord DILLON (*Sh.'s England*, 1916, i. 129 f.): Gauntlets ... were going out of use owing to the introduction of the complex hilts of the swords, which protected the hand more than the old fashioned cross-hilted swords.

163. **sickly**] *N.E.D.* (*Sickly a.* 3): Pertaining to sickness or the sick. *Obs.* [Quotes *All's Well* II.iii.109, "my sickly bed".]

Quoife] *N.E.D.* quotes this line as an example of "A close-fitting skull-cap of iron or steel, or later, of leather, worn under the helmet" (*Coif sb.* 4), but surely its sense 1 is more appropriate here: "A close-fitting cap covering the top, back and sides of the head ..., tied like a night-cap under the chin, worn out of doors by both sexes [or] worn by men only as a night-cap, skull-cap, under-cap". HERFORD (ed. 1899), Miss WINSTANLEY (ed. 1918), and COWL (ed. 1923) understand the word in the latter sense. Or *Quoife* might be used loosely for any kind of bandage about the head.

164. **guard**] ONIONS (1911): Border or trimming on a garment: with play on the meaning 'defence'.

wanton] ONIONS (1911): Luxurious, effeminate.

165. **flesh'd**] DEIGHTON (ed. 1893): By conquest made eager for further combat; a metaphor from the practice of encouraging young dogs to the chase by feeding them on raw flesh; cp. *Henry V* II.iv.50, "The kindred of him hath been flesh'd upon us".

166. **Iron**] ONIONS (1911): The metal of which arms and armour are made; hence armour.

and approach] CLARKE (*Sh. Key*, 1879, p. 406): [Imperative mood used elliptically:] and (let) approach.

167. **ragged'st**] THEOBALD (ed. 1733): I know very well, our Author frequently uses this Epithet, when he speaks either of sharp o'erhanging Rocks, ruin'd Fortifications, &c. but there is no Consonance of Metaphors here betwixt *ragged* and *frown*; nor, indeed, any Dignity in the Image. On Both Accounts, therefore, I suspect, our Author wrote, ... *The rugged'st Hour*, &c.—MALONE (ed. 1790): Change is unnecessary, the expression in the text being used more than once by our author. In *As You Like It* [II.v.14], Amiens says, his voice is *ragged*.—IDEM (apud Steevens, ed. 1793): Again, in *The Rape of Lucrece* [892]: "Thy secret pleasure turns to open shame, ... Thy smoothing titles to a ragged name." Again in our poet's eighth Sonnet: "Then let not Winter's ragged hand deface In thee thy summer." Again, in [v.ii.46 below].

To frowne vpon th'enrag'd Northumberland. 168
 Let Heauen kisse Earth: now let not Natures hand (B)
 Keepe the wilde Flood confin'd: Let Order dye, 170
 And let the world no longer be a stage

168. *th'enrag'd*] Ff, Rowe, +, Coll. Knt.
 Wh. i, Dyce ii, iii. *th'inragde* Q. *now*] *nor* Vaughan i.
th' enraged Huds. i. *the enraged* Cam. 170. *confin'd*] *confined* Cam. +,
 Glo. Her. Cowl. *the enrag'd* Cap. et Huds. i.
 cet. 171. *the*] Ff, Rowe, Cap. Knt,
 169. *Heauen*] *Heav'n* Rowe, +, Sing. ii, Ktly. *this* Q, Pope et cet.

Time and Spight] SCHULZE (1908, p. 17): Spiteful time.—COWL (ed. 1923): The malice of the time—a hendiadys.

168. *th'enrag'd Northumberland*] DEIGHTON (ed. 1893): *Sc.* who will retort the frown with equal anger.

169–76.] BIRCH (1848, p. 244): This is a wish and a thought throughout irreligious, and materialistic. Shakspeare has put the same sentiments into the mouths of several of his characters, when overpowered with a sense of their own mortality.—WORDSWORTH (1864, p. 60): A magnificent speech, in which the classical reader may fancy that he sees the utmost merit of two great, but most opposite Roman poets—Lucretius and Lucan—combined in one.—SNIDER (*Biography*, 1922, pp. 406 f.): The play's strongest passage, which expresses in mighty words the universally destructive spirit of rebellion ... These lines, in their sound, style, and meaning, recall the defiant trumpet blast of Marlowe, who also sank down to death in revolt against the world's order.—COLLINS (ed. 1927, pp. xxiv f.): But [this and III.i.7 ff., III.i.48 ff.] are among the greatest passages in the play, and here if anywhere the voice of Shakespeare is speaking with a greater power and passion than is otherwise consonant with the not very elevated characters of the King and the Earl. He feels the pathos of kingship (the chief note of all the historical plays) far more than Henry could be expected to do, and Northumberland's speech voices the same pessimism and despair as is afterwards to be heard on the lips of Lear, Timon, and Macbeth.

169. *Natures*] ROOT (1903, p. 89): [Nature is] the spirit of order which keeps the world from relapsing into chaos.

170. *wilde Flood*] *N.E.D.* (*Flood sb.* 3): Water as opposed to land. Now *poet.* or *rhetorical.*—DEIGHTON (ed. 1893): *Wild* is apparently proleptic, the ocean which will have become wild from not being confined within its usual limits.

Order] *N.E.D.* (*Order sb.* 16): The fixed arrangement found in the existing constitution of things; a natural, moral, or spiritual system in which things proceed according to definite laws.

171–6.] VAUGHAN (1878, i. 466): The metaphor is one drawn from the stage in which tragedies were exhibited, as the words 'stage,' 'act,' and 'scene' intimate ... He prays that the world may become a stage for the exhibition, not of a prolonged contention, but of such a truculent and furious death-struggle as will rapidly culminate in the catastrophe of a vast slaughter, and that the dead lying on the ground may be buried out of sight by a darkness which will envelope everything.

To feede Contention in a ling'ring Act: 172
 But let one fpirit of the First-borne *Caine*
 Reigne in all bofomes, that each heart being fet [g^{va}]
 On bloody Courfes, the rude Scene may end, 175
 And darkneffe be the burier of the dead.
 * *Vmfr.* This ftrained paffion doth you wrong my lord.* 177

172. *feede*] *breed* Herr. *see* Vaughan. 177. Om. F₁, Ff, Rowe.
ling'ring] Q, Ff, Rowe, +, Vmfr.] Bard. Pope, +, Varr.
 Cap. Wh. i, Neil. *lingering* Var. '73 Tra. Cap. Rann et seq.
 et cet.

172. a ling'ring Act] DEIGHTON (ed. 1893): A long-drawn-out struggle.—ONIONS (1911): Earliest known example of 'act' of a play *Henry VIII* Epil. 3.

173. spirit ... *Caine*] I.e. the spirit of murder.

176.] JOHNSON (ed. 1765): The conclusion of this noble speech is extremely striking. There is no need to suppose it exactly philosophical; darkness in poetry may be absence of eyes as well as privation of light. Yet we may remark, that by an ancient opinion it has been held, that if the human race, for whom the world was made, were extirpated, the whole system of sublunary nature would cease.—COWL (ed. 1923): We need not suppose that Northumberland had anything so recondite in mind, for he has said "let order die," i.e. let the world return to chaos, when "the earth was without form and void, and darkness was upon the face of the deep."—VAUGHAN (1878, i. 466) sees in *darkness* an allusion to the extinguishing of the lights at the end of a play in a theater artificially illuminated and COWL (ed. 1923) to the black hangings with which the stage was hung for tragedies.

177.] See notes on l. 44 above.—STEEVENS (Var. '73): Umfrevile is spoken of in this very scene as absent [see l. 44]; the line was therefore properly given [by Pope] to Bardolph, or perhaps might yet more properly be given to Travers, who is present, and yet is made to say nothing on this very interesting occasion. [CAPELL had already done so; see textual notes.]—CAPELL (*Notes*, 1779, p. 169): That [l. 178] is rightly assign'd, appears from it's addressing Northumberland in terms befitting the character of a fellow peer and associate; but the terms of [this line] are different, and equally well adapted on their part to the mouth of a favour'd domestic, such as [Travers; who addresses Northumberland as "my lord" at l. 441].—COLLIER (ed. 1858): In the 4to. [this line] is mistakenly assigned to *Umfr.*, meaning, possibly, an actor of the name of *Umfrey* Jeffes, who may have had the part of Travers. ... Sir John Umfrevile has been mentioned [at l. 44], but he was not on the stage.—HAGENA (*N.S.S. Trans.* 1877-9, p. 349): By comparing the two verses [this and l. 178] it must strike us that in their parallelism they will much better suit two persons of nearly equal rank, than that the first verse should have been spoken by a servant [Travers], and that Lord Bardolph should only repeat what the servant has said.—DANIEL (*N.S.S. Trans.* 1877-9, p. 353): I have no doubt whatever that the Qo. line 177, with the prefix *Umfr.*, should be given to the actor who now has Bardolph's part in the scene; neither should I hesitate for one moment in giving to Morton, to whom it evidently belongs, as the beginning of his

L. Bar. Sweet Earle, diuorce not wifedom from your 178
Mor. The liues of all your louing Complices (Honor.
 Leane-on your health, the which if you giue-o're 180

178. *L. Bar.*] Om. Pope, +, Varr. *which*] *which*, Theob. Warb. et
 Rann. *Mor.* Daniel. seq.
 180. *Leane-on your*] *Leaue on you* 180-1. *o're* ... *Passion,*] *ore*, ...
 Q. *passion* Q.

speech, the line 178, ... which now in both Qo. and Fo. has the prefix *Bard.* or *L. Bar.*—GAW (*P.M.L.A.* xl, 1925, p. 531): *Umfr.* appears for the speech heading *Travers*, probably merely as the result of a confusion of the name Travers with that of one of his sources of information, Sir John Umfreville (cf. l.i.44).—MALONE (ed. 1790) suggests that the line was probably "rejected by the player-editors" of F upon their noticing the absence of Umfrevile; COLLIER (ed. 1858) says they excluded it, "as of little importance," because they could not make sense of the speech-prefix. See p. 500.—[If the explanation of the mention of Sir John Umfrevile in l. 44 is correct, certainly Daniel is right in assigning this line to Bardolph. In any event it is hard to see what Travers has to do with it. There are, it seems to me, two possible explanations of this tangle. One is that Sh. canceled the speech-prefix *Vmfr.* and wrote *Bard.* under it as a substitute; then the Q compositor mistakenly set up both, attaching *Bard.* to the next line and consequently putting *Mour.* one line too low. This agrees, of course, with Daniel's rearrangement. Perhaps the comma (for period) at the end of 178 in Q is a slight confirmation. The second explanation is that Sh. canceled l. 177 entire and wrote in 178 as a substitute for it, and that the compositor clumsily set up both. On the supposition that Sh. would make as little change as possible, the former is the more probable explanation.—ED.]

strained] *N.E.D.* (Strained *ppl.a.*¹ 4): Of conduct, demeanour, gestures, etc.: Artificial, forced, not spontaneous or natural [quoting this line] — SCHMIDT (1875), ONIONS (1911), et al.: Excessive.

passion] COWL (ed. 1923): Sorrow. Or "strained passion" may = an outburst in a strain of exaggerated rhetoric; cf. Sonnet lxxxii. 10: "What strained touches rhetoric can lend," and *Dream* v.i.307: "her passion (<i.e. passionate speech) ends the play."—[Or "an outburst of feeling" (*N.E.D.*, *Passion sb.* 6c).]

178. Sweet] HUDSON (ed. 1880): The old poets apply *sweet* to persons precisely as we do *dear*.

179 ff.] HERFORD (ed. 1928): Northumberland's rhodomontade, far from impressing his hearers with his warlike spirit, alarms them for his health.

179. *Complices*] *N.E.D.* (Complice 1): An associate, confederate, comrade. *Obs.* [Quotes this line.]

Honor.] In F, this word, a part of l. 178, is printed at the end of l. 176. The insertion of l. 177, omitted in F, has made it necessary to transfer the word to the end of the line below instead of the line above.

180. *Leane-on your*] COWL (ed. 1923): The fourth letter in Q *Leaue* is a turned "n".—[And the omission of the last letter of *your* in Q is the commonest kind of typographical error.—ED.]

To stormy Passion, must perforce decay. 181
 You cast th'euent of Warre (my Noble Lord)
 And fumm'd the accompt of Chance, before you said
 Let vs make head: It was your prefurmize,
 That in the dole of blowes, your Son might drop. 185
 You knew he walk'd o're perils, on an edge
 More likely to fall in, then to get o're:
 You were aduis'd his flesh was capeable 188

- 182-95. Om. Q. 185. *drop*.] Ff, Rowe, Irv. Neil.
 182. *th'euent*] Ff, Rowe, +, Dyce *drop*: or *drop*; Pope et cet.
 ii, iii, Huds. i. *the event* Cap. et cet. 186. *perils*, ... *edge*] Ff, Rowe, +,
 183. *the*] *th'* Theob. ii, Warb. Cap. Varr. Rann. *perils* ... *edge*,
 Johns. Dyce ii, iii, Huds. i. Dyce, Wh. i, Hal. Huds. i. *perils*,
accompt] *account* Rowe et seq. ... *edge*, Cap. (errata) et cet.
 184. *head*:] *head*. Johns. Var. '73 et 188. *aduis'd*] *advised* Cam. Glo.
 seq. Huds. i, Her. Cowl.

giue-o're] *N.E.D.* (Give *v.* 63g): Give over. To give in, yield (to).
Obs.

182-95.] On the omission of these lines in Q, see pp. 476 ff.

182-4.] WORDSWORTH (1864, pp. 337 f.) and CARTER (1905, p. 266) regard this as a reference to Luke xiv. 31: "Or what kyng going to make batayle agaynst another kyng, sitteth not downe first, and casteth in his mynd whether he be hable with tenne thousande, to meete hym that cometh agaynst hym with twentie thousande?"

182. *cast*] *N.E.D.* (Cast *v.* 41): To calculate or conjecture as to the future; to anticipate, forecast. [*Obs.*]

183. *summ'd the accompt*] The metaphor is taken from the adding up of figures to obtain a total or strike a balance. *Accompt* is the more usual 16th- and 17th-century spelling of *account*.

184. *make head*] ROLFE (ed. 1880): Raise an army. Cf. 1 *Henry IV* III.i.64: "Three times hath Henry Bolingbroke made head Against my power."

presurmize] *N.E.D.* (Pre- A2) quotes no other example of this word.

185. *dole*] STEEVENS (Var. '78): *Distribution*.—[May there not be, also, an allusion to *dole* = sorrow?—ED.]

186.] CAPELL (*Notes*, 1769, p. 169) compares 1 *Henry IV* I.iii.192-3: "As to o'er-walk a current roaring loud On the unsteadfast footing of a spear".—COWL (Arden 1 *Henry IV*, 4 ed., 1930, p. 205): The images presented ... are reflections of the 'perilous bridge' (e.g. 'sword-bridge') *motif* in medieval romantic literature (cf. Chrétien de Troyes, *Conte de la Charette*).—As HENLEY (Var. '85) remarks, this is "Worcester's idea of the insurrection when he first suggested it to Hotspur".

edge] *N.E.D.* (Edge *sb.* 6b): A perilous path on a narrow ridge [quoting this line].

188. *aduis'd*] *N.E.D.* (Advised *ppl.a.* 7): Informed, apprised, warned.—CLARKE (*Sh. Key*, 1879, p. 527): Aware.

Of Wounds, and Scarres; and that his forward Spirit
 Would lift him, where most trade of danger rang'd, 190
 Yet did you say go forth: and none of this
 (Though strongly apprehended) could restrain
 The stiffe-borne Action: What hath then befallne?
 Or what hath this bold enterprize bring forth,
 More then that Being, which was like to be? 195
L. Bar. We all that are engaged to this losse,
 Knew that we ventur'd on such dangerous Seas,
 That if we wrought out life, was ten to one: 198

190. rang'd,] Ff, Rowe. *ranged*:
 Cam. Glo. Huds. i, Her. Cowl.
 rang'd: or rang'd; Pope et cet.

193. Action:] *action*. Pope, +, Var.
 '73, Sta. Ktly, Irv. Neil.

befalne?] Ff, Rowe. *befall'n*,
 Pope, Theob. i, Han. Warb. Johns.
 Cap. Var. '73, Dyce ii, iii, Huds. i.
befall'n Theob. ii. *befallen*, Var. '78
 et cet.

194. *bring*] *brought* Ff et cet.

196. *engaged*] *ingaged* Q.

197. *ventur'd*] *venter'd* F₁. *ven-*
tured Q, Cam. Glo. Huds. i, Her.
 Cowl.

dangerous] *dang'rous* Pope, +,
 Cap.

198. *was*] *twas* Q. *'twas* Theob. et
 seq.

capeable] *N.E.D.* (Capable *a.* 3b): Able or fit to receive and be affected
 by; open to, susceptible. *arch.* [Quotes this line.]

189. Scarres] COWL (ed. 1923): Cuts [*N.E.D.*, Scar *sb.*³].

forward] SCHMIDT (1874): Eager, zealous.

190. where ... rang'd] DELIUS (ed. 1857): Where the liveliest interchange of
 danger took place.—ONIONS (1911): [*Trade*=] passing to and fro as over a
 path, resort.—MISS HANSCOM (ed. 1912): *Trade* is here used in the sense of
 activity.—COWL (ed. 1923): As in *Richard II* III.iii.156: ["Some way of com-
 mon trade"].

193. stiffe-borne] ROLFE (ed. 1880): Obstinately carried on.

195. like] *N.E.D.* (Like *a.* 9): *predicatively*, const. *to* with *inf.*: That may
 reasonably be expected *to* (do, etc.), likely *to*. Now somewhat *rare* in literary
 use; still common *colloq.*—[Cf. III.ii.127.]

196. engaged] *N.E.D.* (Engage *v.* 13): To entangle, involve, commit, mix up
 (in an undertaking, quarrel, etc.). Const. *in*, less often *into*, *to*, *with*. *Obs.*

196–201.] TIECK (c. 1794; *Das Buch*, 1920, p. 229) thinks that this figure
 alludes to the kind of insurance scheme represented in Jonson's *Every Man*
out of his Humour II.ii, IV.iii. DEIGHTON (ed. 1893) and COLLINS (ed. 1927)
 also regard it as a commercial metaphor.

198. That] SCHMIDT (1875): So that.—See *N.E.D.* (That *conj.* 4b), ABBOTT
 (1870) §283, FRANZ (3 ed., 1924) §571. Cf. l. 213 below, III.i.27, IV.i.203, 226,
 IV.iii.42, 124, IV.iv.50, IV.v.232, V.ii.146.

wrought out] *N.E.D.* (Work *v.* 38f): To preserve to the end [quoting
 this line].

And yet we ventur'd for the gaine propos'd,
 Choak'd the respect of likely perill fear'd, 200
 And since we are o're-fet, venture againe.
 Come, we will all put forth; Body, and Goods,
Mor. 'Tis more then time: And (my most Noble Lord)
 I heare for certaine, and do speake the truth:
 The gentle Arch-bishop of Yorke is vp 205
 With well appointed Powres: he is a man

199. *ventur'd ... propos'd,*] Q, F₂F₄,
 Rowe, +, Var. '73. *venter'd ... pro-*
pos'd, F₃. *ventured, ... proposed* Cam.
 Glo. Huds. i, Her. Cowl. *ventur'd,*
... propos'd Cap. et cet.

200. *Choak'd*] *Choked* Cam. Glo.
 Huds. i, Her. Cowl.

201. *venture*] *venter* F₃.

202. *forth;*] *forth* Q, Rid.

Goods,] *goods.* Q, Ff et cet.
 204. *do ... the*] *dare ... the* Q, Coll.
dare ... for Daniel, Lettsom apud
 Cam.

truth;] *truth.* Q.

205-25. Om. Q.

206. *Powres*] *Powers* F₃F₄ et seq.
pow'rs Kit.

199. *ventur'd ... propos'd,*] CAPELL'S shift of the comma (see textual notes) produces a perfectly intelligible sense, but is quite unnecessary, for *we* will serve as subject of *chok'd* quite as well as *gain*.—ED.

200. *respect*] SCHMIDT (1875): Consideration.

201. *o're-set*] SCHMIDT (1875): Overset, to turn bottom upward, to overthrow.

202. *we will*] SCHMIDT (1875): Let us. [See *N.E.D.*, Will v.¹ 13b.]

put forth;] The punctuation of Q and F is quite at variance here and either is intelligible (*put forth* may mean "to set out" (*N.E.D.*, Put v. 42k)). On the whole, it is probably safer to stick to Q, as the editors have not done; the punctuation of F is not likely to be Sh.'s (see p. 513).—ED.

204. *do*] See p. 506.

205-25.] On the omission of these lines in Q, see pp. 476 ff.

205 ff.] O. F. ADAMS (Irving ed., 1888): The assertion is unhistorical. It was in consequence of the deliberations depicted in scene iii that "the archbishop accompanied with the earle marshall, deuised certeine articles" [&c.: Holinshed iii. 529; see p. 000 below].—AX (1912, pp. 59 f.): Morton's report of the Archbishop's being up "with well-appointed powers" makes us at once overleap two years, and alludes to this prelate's rebellion, which did not take place until May 1405.

205. *gentle*] WHITE (ed. 1883): Genteel, wellborn, but having also reference to the prelate's sincerity and sanctity.—[Cf. iv.ii.3.]

Arch-bishop] WALKER (*Sh.'s Versification*, 1854, p. 100): Generally, if not always, has the accent on the first syllable.—[Cf. ii.iii.45, 70, iv.i.50, iv.ii.3, 119.]

vp] ONIONS (1911): In a state of hostile activity; 'up in arms'.

206. *well appointed*] ONIONS (1911): Well-equipped.—[Cf. iv.i.33.]

Powres] *N.E.D.* (Power sb.¹ 9): In pl. = forces.—[See note on l. 149 above. Cf. i.iii.36, ii.iii.17, iii.i.105, iv.i.15, 186, iv.ii.65, iv.iii.27.]

206-25. *he is a man ...*] BÜTTNER (1904, p. 82) argues that this opinion about the influence of the archbishop is illusory because of the rebels' constant

Who with a double Surety bindes his Followers. 207
 My Lord (your Sonne) had onely but the Corpes,
 But shadowes, and the shewes of men to fight.
 For that fame word (Rebellion) did diuide 210
 The action of their bodies, from their foules,
 And they did fight with queasinesse, constrain'd 212

208. *Lord (your Sonne)] lord, your son* Johns. i.

Corpes] F₂. *corps* F₃F₄, Rowe, +, Cap. Varr. Rann, Mal. Steev. Varr. Sing. Knt i, Coll. i, ii, Sta. Ktly. *corpse'* Dyce, Wh. i, Huds. i, Craig. *corse* Del. *corpses* Coll. iii. *corpse* Hal. et cet.

209. *shadowes, ... men]* Ff, Rowe, +. *shadows ... men*, Knt, Dyce, Wh. Hal. Cam. +, Ktly, Huds. Neil. *shadows ... men* Craig. *shadowes, ... men*, Cap. et cet.

fight.] fight; or fight: Johns. et seq.

212. *constrain'd]* F₂F₃, Pope, Han. Coll. Wh. i. *constrain'd*, F₄ et cet.

anxiety over their lack of numbers (i.iii.9 ff., iv.i.11 ff.).—Ax (1912, p. 61): The praise Morton grants the Archbishop with, is evidently based on Holinshead's account [iii. 529; see p. 535 below].

207. *double Surety]* DELIUS (ed. 1857): His spiritual dignity and his personal standing.

208–19.] BÜTTNER (1904, p. 81): If Percy controlled only the corpses of men, their shadows and shows, it is clear that no one was interested in the rebellion except the few barons who had raised it.—Miss ANDERSON (1927, p. 158): The doctrine expressed here—that successful action depends upon the orderly functioning of the sensitive and rational faculties of the soul, upon the cooperation of head and heart, reason and the affections with the proper restraint of the imagination—is of the utmost importance in Elizabethan psychology. It was fundamental, also, in Shakespeare's thinking, if one may take the evidence of his plays.

208. *onely but]* See ABBOTT (1870) §130 and FRANZ (3 ed., 1924) §434 on the redundant *but* in expressions like this.

Corpes] *N.E.D.* gives this as a 16th- and 17th-century variant of *corpse* and says "the ordinary plural down to 1750 was *corps*". Its sense 1 is "a (living) body; a person. *Obs.*"—ROLFE (ed. 1880) quotes 1 *Henry IV* i.i.43: "A thousand of his people butchered; Upon whose dead corpse [Q; F *corpes*] there was such misuse".—Miss WINSTANLEY (ed. 1918): Men whose souls are not in what they do.—HERFORD (ed. 1928): Bodies without souls.

209. *shadowes]* COWL (ed. 1923): Likenesses, as in *Two Gentlemen* iv.ii.121 ["And to your shadow will I make true love"].—*N.E.D.* (*Shadow sb.* 5a): A delusive semblance or image. [Quotes *Hamlet* ii.ii.259, "A dream itself is but a shadow".

shewes] COWL (ed. 1923): Representations, pictures, as in *Rape of Lucrece* 1507 ["In him the painter labour'd with his skill To hide deceit and give the harmless show An humble gait"].—*N.E.D.* (*Show sb.* 6): An unreal or illusory appearance (*of something*).

212. *queasinesse]* BUCKNILL (1860, p. 148): Queasiness, 'a tendency to

As men drinke Potions; that their Weapons only 213
 Seem'd on our side: but for their Spirits and Soules,
 This word (Rebellion) it had froze them vp, 215
 As Fish are in a Pond. But now the Bishop
 Turnes Infurrection to Religion,
 Suppos'd sincere, and holy in his Thoughts:
 He's follow'd both with Body, and with Minde:
 And doth enlarge his Rifing, with the blood 220

- | | |
|--|--|
| 215. <i>it</i>] Om. Vaughan i. | <i>thoughts</i> , Rowe et cet. |
| 216. <i>the Bishop</i>] <i>th' archbishop</i> Coll. | 218. <i>Suppos'd</i>] <i>Supposed</i> Cam. Glo. |
| ii. | Huds. i, Her. Cowl. |
| 217-8. <i>Religion, ... Thoughts:</i>] Ff. | 219. <i>follow'd</i>] <i>followed</i> Cam. +. |
| <i>religion. ... thoughts</i> , Ktly, Neil. | 220. <i>enlarge</i>] <i>enlard</i> Warb. conj. |
| <i>Religion; ... Thoughts, or religion: ...</i> | <i>enforce</i> Herr. <i>emblaze</i> Vaughan. |

nausea,' constrained by the will, is the most fitting expression which could be found, for the sense of disgusted taste caused by medicine.—[I judge from the fact that editors leave the comma after *queasiness* that they understand *constrain'd* to complement *they* rather than to modify *queasiness*.—ED.]

213. As ... Potions] CLEMEN (1936, p. 96): It is certainly characteristic that these images very often are not worked out but merely alluded to. Especially in *Henry IV*, a formal type, typical of such images, can frequently be pointed out: the short allusive simile, usually only a half line long. [So also iv.iv.46.]

that] So that. See note on l. 198 above.

214. Spirits] See note on l. 108 above.

215. Rebellion] On Sh.'s invariably severe attitude towards rebellion, see HART, *Sh. and the Homilies* (1934), pp. 42 ff., and iv.i.48-9, iv.ii.128-9. Hart also notes (pp. 61 ff.) that the official homilies are particularly severe on "the sinister alliance of religion and rebellion" and that this passage on "the part played by Archbishop Scroop in the rebellion against Henry IV owes very little to Holinshed".

froze] See note on l. 16.

217.] ROLFE (ed. 1880): Makes rebellion seem a sacred duty. [*Religion* is] a quadrisyllable.

218. Suppos'd] COLLINS (ed. 1927): "Being considered." The speaker is not doubting the Archbishop's sincerity.

220. enlarge] *N.E.D.* (Enlarge *v.* 3a): To extend the range or scope of.—EDWARDS (1765, p. 92), scoffing at Warburton's conjecture, ironically suggests preserving the "integrity of the metaphor" by reading "And doth enlard his rising with the blood Of *fat* King Richard."—J. HUNTER (1871, quoted by Rolfe, ed. 1880): Enhance the merit of.

with the blood] ROLFE (ed. 1880): [*With*=] by.—HUDSON (ed. 1880): By carrying about the blood of King Richard, to which the people flock as a hallowed relic.—HERFORD (ed. 1899): By posing as the avenger of Richard.—Miss HANSCOM (ed. 1912): By references to the death of King Richard.—LOBBAN (ed. 1915): By denouncing the murder.

Of faire King *Richard*, scrap'd from Pomfret stones, 221
 Deriues from heauen, his Quarrell, and his Cause:
 Tels them, he doth bestride a bleeding Land,
 Gasping for life, vnder great *Bullingbrooke*,
 And more, and lesse, do flocke to follow him. 225
North. I knew of this before. But to speake truth,
 This present greefe had wip'd it from my minde.
 Go in with me, and counsell euery man
 The aptest way for safety, and reuenge:
 Get Posts, and Letters, and make Friends with speed, 230
 Neuer so few, nor neuer yet more need. *Exeunt.*

221. *scrap'd*] *scraped* Cam. Glo. i, Her. Cowl.
 Huds. i, Her. Cowl. minde.] *mind*, Q.
 222. *heauen*] *Heav'n* Rowe, +. 229. *reuenge*] *reuenge*, Q. *revenge*.
 224. *Bullingbrooke*] *Bullingbroke* Johns. Coll. Wh. i, Ktly, Irv. Neil.
 Rowe. *Bolingbroke* Pope et seq. 230. *speed*,] Q, Ff, Rowe, Pope.
 225. *and*] *or* Hal. (accident?) *speed*,— Dyce, Hal. Neil. *speed*; or
 226. *before*.] Ff, Rowe. *before*, Q, *speed*: Theob. et cet.
 Johns. *before*: or *before*; Pope et cet. 231. *nor*] Ff, Rowe, +, Knt. Wh. i,
 227. *wip'd*] *wiped* Cam. Glo. Huds. Ktly, Del. *and* Q, Cap. et cet.

221. *faire*] COWL (ed. 1923): "Unsullied," or simply a conventional epithet of praise.

Pomfret] See *Richard II* v.v.

222. *his Quarrell, and his Cause*] SCHULZE (1908, p. 22): The cause of his quarrel [hendiadys].

223. *doth ... Land*] JOHNSON (ed. 1765): That is, stands over his country to defend her as she lies bleeding on the ground. So *Falstaff* before [1 *Henry IV* v.i.121-2] says to the *Prince*, "Hal, if thou see me down in the battle, and bestride me, so; 'tis a point of friendship."—[See *N.E.D.*, *Bestride* v. 2c.]—DELIUS (ed. 1872) compares *Macbeth* iv.iii.4; O. F. ADAMS (Irving ed., 1888), *Errors* v.i.192.

225. *more, and lesse*] *N.E.D.* (More *absol.* and quasi-*sb.* 1a): *more and less*=persons of all ranks; all without exception. [Obs.]—[See also ABBOTT (1870) §17, FRANZ (3 ed., 1924) §221.]—STEEVENS (ed. 1793) quotes *Macbeth* [v.iv.12], "Both more and less have given him the revolt"; ROLFE (ed. 1880), 1 *Henry IV* iv.iii.68, "The more and less came in with cap and knee".

226. *I ... before*] SPRAGUE (1935, p. 179): The author's intention [in making Northumberland already acquainted with the news Morton tells him is] to forward his exposition without losing touch with the principal character concerned. [The same device is used at the end of III.ii in 1 *Henry IV*.]

228. *counsell euery man*] COLLINS (ed. 1927): Let each man deliberate on.

230. *Posts*] See note on Ind. 40.

make Friends] CLARKE (*Sh. Key*, 1879, p. 379): Collect friends, gather together those who are friendly to our cause.—[Although this interpretation

[230. **make Friends**]

(which is also Schmidt's) suits the situation very well, the *N.E.D.* does not support it; on the contrary, it quotes this line under *Make v. 13c*, "To cause a person or persons to become (what is specified by the object)".]

230-1.] Every verse scene in this play, if the scenes are divided with F, not with the modern editors, ends with a rimed couplet. v.v is a partial exception: there a short phrase to suggest quitting the stage follows the couplet.

231. **nor neuer**] On the double negative (= an emphatic affirmative), see ABBOTT (1870) §406, FRANZ (3 ed., 1924) §410. Cf. II.i.19, II.iv.164-5, IV.iii.91, 93 (Q).

Scena Tertia.

1. Scena Tertia] F ₃ F ₄ . Scæna Ter-	[A Street in <i>London</i> . Pope, +,
tia. F ₂ . Om. Q. <i>Scene III</i> . Rowe,	Varr. Rann. <i>London</i> . Street before
Cap. <i>Scene IV</i> . Pope, Han. Warb.	the Court. Cap. <i>London</i> . A Street.
Johns. <i>Scene II</i> . Var. '73 et seq.	Mal. et seq.

I.ii.] HERAUD (1865, p. 204): Falstaff reappears,—with the new gloss of his military reputation upon him, as the supposed vanquisher of Hotspur. His improved circumstances now allow him a smart page to bear his sword and buckler.—LOBBAN (ed. 1915, p. xv): It is significant that though Falstaff reappears with unabated wit his first verbal duel is with the Lord Chief Justice. There is a dreadful suggestion of impending Justice and Reformation.—ANON. (*T.L.S.* 30 Aug. 1923, p. 561): [This scene] is a queer mixture ... Falstaff says many good things in it ... But for a good part of the time he is engaged in making "back-answers" to the Lord Chief Justice of which the wit is thin and verbal—obvious gallery-play for the Elizabethan clown.—HERFORD (ed. 1928): The first Falstaff scene of the Second Part is as fresh and brilliant, as rich in the easy flow of wit and humour, as any Falstaff scene of the First. Falstaff is brought into new situations, two new characters being introduced, one wholly, the other in great part for the sake of his humorous reaction to them. The 'page-boy', given him by the prince, he declares, 'to set him off', is used, by Falstaff himself, with the keenest relish, for that purpose. ... The Chief-Justice had figured prominently in the Hal legend; in the *Famous Victories* he had received the prince's box on the ear, and sent the prince to prison; and this sensational incident, though not reproduced by Shakespeare, and hardly consonant with the temper of his mature art, is throughout assumed to have actually happened.—DANIEL (*N.S.S. Trans.* 1877-9, pp. 281 f.): We need not inquire how it comes about that Falstaff is now in London, we must be satisfied with the fact that he is here. The Lord Chief Justice's servant has heard that he "is now going with some charge to the Lord John of Lancaster" [l. 62-3]. "What, to York?" asks his lordship; so that it is clear that his lordship's information as to Prince John's whereabouts is in agreement with the King's commands at the end of the first part of this Play [v.v.36], and with Morton's intelligence in sc. i of this second part. His lordship's meaning, however, is not quite so clear later on in this scene; at l. 186 he tells Falstaff, "I hear you are going *with* Lord John of Lancaster against the Archbishop and the Earl of Northumberland;" and as at the end of the scene Falstaff sends out his page with letters to deliver to "my Lord of Lancaster," "to the Prince (of Wales)," "to the Earl of Westmoreland," and "to old Mistress Ursula," it would seem that all these personages are in London, and that the expedition against Northumberland has been for some reason deferred. And the expedition of the King and the Prince of Wales against Glendower? If we are to believe Falstaff, the Prince is back in London [but cf. II.ii.155-6: "no word to your Master that I am yet in Towne"—ED.], and so is also the King; for he tells us (l. 100-1), "I hear his majesty is returned with some discomfort from Wales."

Enter Falstaffe, and Page.

Fal. Sirra, you giant, what faies the Doct. to my water? 3

Pag. He said fir, the water it felfe was a good healthy
water: but for the party that ow'd it, he might haue more 5

2. Enter ...] Ff, Rowe. Enter fir Iohn alone, with his page bearing his fword and buckler. Q. Enter Sir *John Falstaff*; a *Page* with him, bearing his Sword and Buckler. Cap. Enter *Falstaff*, with his *Page* bearing his sword and buckler. Dyce, Hal. Cam. +, Huds. Neil. Enter Sir *John Falstaff*, with a small *Page*, bearing his sword and buckler. Coll. iii. Enter *Falstaff*, followed by his *Page* bearing his sword and buckler. Irv. Enter Sir *John Falstaff*, with

his *Page* bearing his fword and buckler. Pope et cet.

3, 7, 66, 78, 85, 171, 183, 188, 204, 209, 215, 217. *Fal.*] Iohn Q.

3. *you*] *young* W. C. Hazlitt.

Doct.] *doctor* Q.

4. *healthy*] *healing* Rowe.

5. *ow'd*] F₂F₃, Cap. Wh. Irv. Neil. *own'd* F₄, Rowe, +. *owed* Q et cet. *made* Seq.

more] *moe* Q, Cam. ii, Neil. Cowl.

2. *Enter ...*] DELIUS (*Jahrbuch* viii, 1873, p. 185): Falstaff walks alone, and behind him the page drags himself along with the knight's sword and shield.—RHODES (1922, p. 23): [F] directs "Enter Falstaffe, and Page," obviously on one side and a little later "Enter Chiefe Justice, and Seruant," obviously on the other.—[Here and at III.i.2, Q directs a character to enter "alone" when he is actually accompanied by a page. Could "alone" therefore mean "in advance of an attendant"?—See also pp. 490, 512.—ED.]

3. *Sirra*] ONIONS (1911): Ordinary form of address to inferiors.—[Cf. II.i.7, II.ii.155, II.iv.17, 379.]

you giant] RANN (ed. 1789): Ironically.—Miss WINSTANLEY (ed. 1918) quotes *Twelfth Night* I.v.192, where the diminutive Maria is called "your giant".

to] Concerning. See FRANZ (3 ed., 1924) §530.

water] STEEVENS (Var. '73): The method of investigating diseases by the inspection of urine only, was once so much the fashion, that Caius, the founder of the college in Warwick-lane, formed a statute to restrain apothecaries from carrying the *water* of their patients to a physician, and afterwards giving medicines in consequence of the opinions they received concerning it. This statute was, soon after, followed by another, which forbade the doctors themselves to pronounce on any disorder from such an uncertain diagnostic. [Later edd. substitute "Linacre, the founder of the College of Physicians" for "Caius" &c.—ED.]

5. *for*] As regards, as for. See ABBOTT (1870) §149; FRANZ (3 ed., 1924) §483, Cf. ll. 172, 177 below, II.i.95, II.ii.159, II.iii.20, 21, II.iv.337, 340, 341, 342, III.ii.228, 229, 254, 255, V.ii.65, V.v.74.

party] N.E.D. (Party *sb.* 14): [In this sense,] formerly common and in serious use.

that ow'd it] RANN (ed. 1789): From whom it proceeded.

more] Q *moe* signifies "more in number (as distinguished from *more*, greater in amount or quantity)" (N.E.D., Mo *a.* 2).

difeafes then he knew for.

6

Fal. Men of all forts take a pride to gird at mee: the (B^v)
braine of this foolishh compounded Clay-man, is not able [g^{vb}]
to inuent any thing that tends to laughter, more then I
inuent, or is inuented on me. I am not onely witty in my 10
felfe, but the caufe that wit is in other men. I doe heere

6. *knew*] *knew cure* Cap.

compounded clay, man Cap. et cet.

7. *mee:] me.* Rowe, +, Var. '73,
Knt, Sta. Ktly, Neil.

9. *inuent*] *vent* Varr. '03, '13, '21,
Sing. i.

8. *foolish ... Clay-man*] Q, Ff,
Rowe, Rid. *foolish-compounded clay-*
man Sing. ii. *foolish-compounded-*
clay, Man Pope, +, Var. '73. *foolish-*

tends] *intends* Q, Neil. Kit.

then] *than that* Vaughan.

10. *me.]* Ff, Rowe, +, Var. '73,
Ktly, Neil. *me, Q. me:* Cap. et cet.

6. *knew for*] *N.E.D.* (*Know v.* 17): To be aware of. *Obs. rare*⁻¹. [Quotes this line only.]—FRANZ (3 ed., 1924, §690): Knew (+ cared) for.

7-30.] HUDSON (ed. 1852): [Falstaff] is manifestly himself proud of the pride that others take in girding at him; enjoys their quips even more perhaps than they do, because he is the begetter of them; as being the flint which alone can draw forth sparks from their steel, and himself shining by the light he causes them to emit. And in what he says just after to the Page we see that much as he values the things that minister to his "huge hill of flesh," he values that hill itself still more as ministering opportunities of saying fine things; and that he would not spare an ounce from that bulk out of which he can extract occasion for such prodigies of humour.—DAVID* (1935, p. 40): Falstaff has a trick of voice that recalls the great prose writers of the seventeenth century, the doctors and divines. He shows here the same curious combination of abandon and economy, the fine frenzy blended with and wrought into an inevitable rhythmic movement ... His words have the air of being spoken extempore, and yet being under the strictest control; and so, by some sort of equal and opposite tension, acquire a new momentum.—QUILLER-COUCH (*Tales*, 1900, p. 212): Falstaff turned about on the pavement, and sticking his thumbs in his girdle, addressed the lad reproachfully.

7. *to gird*] In girding. On the infinitive for the gerund see ABBOTT (1870) §356, FRANZ (3 ed., 1924) §655. Cf. IV.i.111.—STEEVENS (Var. '78): To gibe.

8. *foolish compounded Clay-man*] ONIONS (1911): Foolish-compounded: composed of folly —CARTER (1905, p. 266) quotes Genesis ii. 7, Job xxxiii. 6, and Isaiah lxiv. 8 to illustrate the description of man as clay.—[I do not know why the editors change the punctuation of Q and F, which is certainly intelligible. *Clay-man* means "man, formed of clay", who is but a compound of folly.—ED.]

9. *tends*] *N.E.D.* (*Intend v.* 24), quoting this line, thus defines Q *intends*: "To tend or incline. *Obs.*" The reading of F may be a typographical error.

10. *inuented on me*] DEIGHTON (ed. 1893): As though Falstaff was the block or framework upon which the witticism was shaped.

walke before thee, like a Sow, that hath o'rewhelm'd all 12
 her Litter, but one. If the Prince put thee into my Ser-
 uice for any other reason, then to fet mee off, why then I
 haue no iudgement. Thou horson Mandrake, thou art 15
 fitter to be worne in my cap, then to wait at my heeles. I
 was neuer mann'd with an Agot till now: but I will fette 17

12. *o'rewhelm'd*] Ff, Wh. i, Irv.
ouerwhelmd Q. *overwhelm'd* Rowe i,
 ii, Han. Cap. Huds. Wh. ii, Neil.
overwhelmed Pope i. *o'erwhelmed* Knt.
overwhelmed Rowe iii, Pope ii et cet.

13. *one.*] *one*, Q.

15. *iudgement.*] *iudgement* Q.

16. *heelles.*] *heels* Q.

17. *mann'd*] F₂, Rowe, +, Cap.
 Varr. Rann, Mal. Steev. Wh. Huds.

Irv. Neil. (subs.). *maim'd* F₃F₄.
manned Q et cet.

Agot] *aglet* Han. *agat* Cap.
agate Johns. Var. '73 et seq.

fette] *in-set* Q, Coll. i, ii, Sing.
 ii, Sta. Cam. +, Ktly, Irv. Neil.
insert Vaughan.

17-8. *fette you neyther*] *neither set*
you Johns. Varr. Rann.

14. *set mee off*] *N.E.D.* (Set *v.* 147e): To set in relief, make prominent or conspicuous by contrast. [Quotes 1 *Henry IV* I.ii.208, "Shall show more goodly and attract more eyes Than that which hath no foil to set it off".]

15. *horson*] *N.E.D.* (Whoreson *b*): *Obs.* or *arch.* Commonly as a coarsely abusive epithet, applied to a person or thing: Vile, abominable, execrable, detestable; also sometimes expressing humorous familiarity or commendation.—[Cf. ll. 35, 37, 105 below, II.ii.84, II.iv.208, 217, 231, 298, 304, III.ii.187.]

Mandrake] JOHNSON (ed. 1765): A root supposed to have the shape of a man.—DELIUS (ed. 1857): The page is likened to it because of its small size.—HERFORD (ed. 1899): 'Mannikin.'—[Cf. III.ii.315. On the use of the term by Sh. and the traditional lore connected with it, see Sir THOMAS BROWNE, *Pseudodoxia Epidemica* bk. ii, ch. vi (ed. Sayle, 1912, i. 285 ff.), SIGISMUND (*Jahrbuch* xx, 1885), pp. 310-9, LITLEDAL (Sh.'s *England*, 1916), i. 524.]

16. *to be ... cap*] COWL (ed. 1923): Falstaff alludes, by implication, to the fashion of wearing a jewel in the hat, which came in towards the end of Elizabeth's reign. ... (Planché, *British Costumes*, p. 304.)—[See *Agot*, l. 17.]

17. *mann'd*] *N.E.D.* (Man *v.* 3): To provide (a person) with followers or attendants. *Obs.* [Quotes this line.]—[Cf. l. 53 below.—In Greene's *James IV* 1448 (ed. Collins, 1905, ii. 129), when Dorothea says, "*Nano* alone shall my attendant bee", the dwarf Nano replies, "Then, Madame, are you mand, I warrant ye". Very possibly the word is here used ironically in the same sense.—ED.]

Agot] HANMER (ed. 1743, glossary): An aglet, the Tag of a Lace, or of the Points formerly used as Ornaments in dress, and which (for the greater finery) were often cut in the shape of little Images.—WARBURTON (ed. 1747): Alluding to the little figures cut in *agots*, and other hard stones, for seals ... *Aglets*, tho' they were sometimes of gold or silver, were never *set* in those metals.—MALONE (ed. 1790): I believe an *agate* is used merely to express any thing remarkably *little*, without any allusion to the figure cut upon it. [*N.E.D.* does not support this idea.]—[Sh. also used the agate as symbolical of diminutive size in *Romeo*

you neyther in Gold, nor Siluer, but in vilde apparell, and 18
 fend you backe againe to your Master, for a Iewell. The
Iuuenall (the Prince your Master) whose Chin is not yet 20
 fledg'd, I will fooner haue a beard grow in the Palme of
 my hand, then he shall get one on his cheeke: yet he will 22

18. *vilde*] *vile* Q, F₄ et seq.

19. *Iewell*.] Ff, Rowe, Pope. *iewell*,
 Q. *jewel*: Theob. +. *jewel*,—Dyce,
 Wh. Hal. Cam. +, Huds. Irv. Neil.
jewel; Cap. et cet.

20. *Iuuenall* (*the ... Master*)] *iue-*
nall the ... master, Q. *Juvenal! the ...*
Master! Rowe i, ii. *Juvenil, the ...*
Master! Rowe iii, Pope, Han. *Juve-*

nal, the ... master! Theob. Warb.
 Johns. Var. '73.

21. *fledg'd*.] Ff. *fledge*, Q. *fledge*.
 Cowl (Vaughan conj.), Kit. *fledg'd*;
 Rowe, +, Sing. ii. *fledg'd*. Cap.
 Varr. Rann, Mal. Steev. Wh. Irv.
 Neil. *fledged*. Var. '03 et cet.

22. *on*] *off* Q, Neil. Kit.
yet] & *yet* Q, Mal. Steev. Varr.
 Sing. Coll. et seq.

i.iv.55 and *Much Ado* III.i.65.]—HERFORD (ed. 1899): Referring both to the page's diminutive stature and to his smooth face.—COWL (ed. 1923): The passage, from [Jonson's] *The New Inn*, II.ii [ed. Herford & Simpson, 1925+, vi. 432: "the *Naples* hat; With the *Rome* hatband; and the *Florentine* Agate"] suggests that the image of an agate may have been presented to Falstaff's fancy by the previous allusion to the page as "fitter to be worn in my cap".

sette] *N.E.D.* (Inset v. 4), defining Q *in-set* as "To set (jewels) in (gold, or the like)", marks it "rare⁻¹" and quotes only one example, dated 1658. Hence, perhaps, the change in F. See p. 506.

18. *vilde*] *N.E.D.* (*Vile* a. 3b): Of clothes, etc.: "Mean, wretched.—[This form of the word is very common in Sh.'s time. See also II.ii.9, 48, II.iv.158, 304, III.i.17, V.ii.26, V.iii.135.]

19. *Iewell*] COWL (ed. 1923): *Scil.* a brooch; with a play on the figurative use of the word, as in *Merry Wives* III.iii.36: "my heavenly jewel," where Falstaff is addressing Mrs. Ford.

20. *Iuuenall*] STEEVENS (Var. '73): A young man.—DELIUS (ed. 1857): A pun on *jewel*.

21. *fledg'd*] This and Q *fledge* mean the same thing. *N.E.D.* quotes this line, its earliest example, under *Fledge* v. 4, "To cover with feathers or down", and defines *Fledge* a. 1 as "Of young birds (rarely of the wings): Fit to fly, having the feathers fully developed; fledged".

21-2. *I will ... cheeke*] COWL (ed. 1923): Cf. Basilisco's description of Erastus in Kyd, *Soliman and Perseda* I.iii.[134-6]: "a child Whose chin beares no impression of manhood, Not an hayre, not an excrement." ... "He that hath no beard is less than a man," says Beatrice in *Much Ado* II.i.30-1.

21. *will*] ABBOTT (1870, §319): There is a slight meaning of purpose, as though it were, "I *will* sooner make a beard grow," derived from the similarity in sound of the common phrase "I *will* sooner die, starve, than, &c."—[On the use of *will* here and of *shall* in l. 22, see FRANZ (3 ed., 1924) §616.]

22. *on*] Though nearly all editors have followed it, this reading is suspect. It could even be a typographical error: *one on*. It could also be an editorial

not sticke to say, his Face is a Face-Royall. Heauen may 23
 finish it when he will, it is not a haire amisse yet: he may
 keepe it still at a Face-Royall, for a Barber shall neuer 25
 earne six pence out of it; and yet he will be crowing, as if

23. *Face-Royall*.] Ff, Rowe, +, Cap. Varr. Rann, Coll. Sing. ii, Wh. i, Ktly, Del. Irv. Neil. *face royal*, Q. *face-royall* Huds. i. *face-royal*: Mal. et cet.

Heauen] Ff, Cap. Varr. Rann, Knt. *Heav'n* Rowe, +. *God* Q, Mal. et cet.

24. *finish*] *furnish* Vaughan.

he will] *it will* Pope, +, Var.

'73.

it is] *tis* Q. *'tis* Cam. +, Dyce ii, iii, Huds. Irv. Neil.

amisse yet:] *amiss*. Yet Vaughan.

25. *still at*] *styled* Vaughan.

at] Q, Cap. Cam. +, Irv. Neil. as Ff et cet.

26. *he will*] *hee* Q. *he'll* Cam. +, Dyce ii, iii, Huds. Irv. Neil.

substitution; cf. l. 223 below, where F reads *on my chin* for Q *of my chin*, and see p. 503. On the other hand, while Q *off* is intelligible enough, I think that COLLIER (ed. 1842) is very likely right in suggesting that *of* (of which *off* is a variant spelling) is intended, *of*=*on* being common in speaking of parts of the body. Cf. l. 177 below, *Merchant* II.ii.89-90, "he had more hair of his tail than I have of my face"; *Lear* I.v.21, "to keep one's eyes of either side's nose". See FRANZ (3 ed., 1924) §511.—ED.

23. *sticke*] *N.E.D.* (*Stick* v.¹ 15): To hesitate, scruple, be reluctant or unwilling. Const. *to* (do something). Only with negative. (Now *rare*.) [Quotes *Henry VIII* II.ii.124, "They will not stick to say you envied him".]

Face-Royall] PINK (ed. 1935): Here the meaning is simply a "royal face."

24. *finish it*] DEIGHTON (ed. 1893): Make it complete by adding a beard.

not a haire amisse] DELIUS (ed. 1857): Not out of order by so much as a hair because there is no hair on his cheek.—[A quibble on the literal sense of *hair* and the sense "something small or slight, iota" (*N.E.D.*, *Hair* sb. 5).]

25-6. *keepe ... it*] STEEVENS (Var. '78): The poet seems to mean that a barber can no more earn six-pence by his *face-royal*, than by the face stamped on the coin called a *royal*; the one requiring as little shaving as the other.—MASON (1798, appendix, p. 40): If nothing be taken out of a royal, it will remain a royal as it was; this appears to me to be Falstaff's conceit; a royal was a piece of coin of the value of ten shillings.—LEE (ed. 1908): The king's face was stamped [on this coin].—CLARKE (ed. 1865) quotes a similar quibble from *1 Henry IV* I.ii.135-6, "thou camest not of the blood royal, if thou dar'st not stand for ten shillings".

25. *at*] At the value of (*N.E.D.*, At *prep.* 27): cf. *Hamlet* IV.iii.58, "if my love thou hold'st at aught".—[MALONE (ed. 1790) and other editors speak of the reading of F₂, often adopted, as a deliberate correction, but it may be only a typographical error. See BLACK & SHABER (1937), p. 18. At any rate, the wisdom of the editors in following F₂ seems very questionable.—ED.]

he had writ man euer since his Father was a Batchellour. 27
 He may keepe his owne Grace, but he is almost out of
 mine, I can assure him. What said M. *Dombledon*, about
 the Satten for my fhort Cloake, and Slops? 30

Pag. He said sir, you should procure him better Affu-
 rance, then *Bardolfe*: he wold not take his Bond & yours,
 he lik'd not the Security. 33

- | | |
|---|---|
| 27-8. <i>Batchellour</i> .] <i>batcheler</i> , Q. | Sta. Wh. Hal. Cam. Glo. Del. et seq. |
| 28. <i>he is</i>] <i>hees</i> Q. <i>he's</i> Cam. +, | 31, 49, 55, 67, 214, 216. <i>Pag.</i>] Boy |
| Dyce ii, iii, Huds. Irv. Neil. | Q. |
| 29. <i>Dombledon</i>] <i>Dommelton</i> Q, | 32, 56. <i>Bardolfe</i>] <i>Bardolph</i> F ₄ et |
| Neil. <i>Dumbleton</i> Mal. Steev. Varr. | seq. |
| Sing. i, Coll. Dyce i, Wh. i, Hal. | 32. <i>Bond</i>] <i>band</i> Q, Cam. Glo. Irv. |
| Cowl (Steev. conj.). | Her. Neil. Cowl. |
| 30. <i>for</i>] of Johns. i. | 33. <i>lik'd</i>] Ff, Rowe, +, Cap. Varr. |
| <i>my</i>] Om. F ₁ . | Rann, Wh. Irv. Neil. <i>liked</i> Q et cet. |
| <i>and</i>] <i>and my</i> Q, Coll. Dyce, | |

27. writ man] *N.E.D.* (Write v. 11b): *To write man*,=[to arrive at man's estate; to attain manhood]. [*Obs.* Quotes this line as its earliest example.]

28. Grace] *DELIUS* (ed. 1857):=the title appropriate to the prince ["your grace"] and also=*favor*.

29. *Dombledon*] See textual notes.—*STEEVENS* (Var. '78): This name seems to have been a made one, and designed to afford some apparent meaning. The author might have written—*Double-done*, from his making the same charge twice in his books, or charging twice as much for a commodity as it is worth.—*MASON* (1785, p. 186): Probably *Double-down*.—*STEEVENS* (Var. '85): I have lately observed that *Dumbleton* is the name of a town in Gloucestershire. The reading of the folio is therefore probably the true one.—*FRENCH* (1869, p. 326) states that Juliana de Dombledon and John de Dombledon are mentioned in early Stratford records.—[Sir Charles Percy, one of the Essex conspirators who arranged the notorious performance of *Richard II*, resided at Dumbleton, co. Gloucester, and thence wrote a letter to "Mr Carlington" at London in which he said, "If I stay heere long in this fashion, at my return I think you will find mee so dull that I shall bee taken for Justice Silence or Justice Shallow" (Ingleby: *Sh.'s Centurie of Prayse*, 2 ed., 1879, p. 38, from S.P. Dom. Eliz. 1598-1601, cclxxv. 146). The letter is dated "27 of December" and from a note on the superscription is assigned to 1600; according to *BARNARD* (1930, p. 62), Sir Charles Percy did not reside at Dumbleton until about 1600. Accordingly, the identity of the name of Falstaff's tailor and that of the residence of a friend of Sh.'s patron Southampton can have no significance.—*ED.*]

30. Slops] *Miss LINTHICUM* (1936, p. 209): Wide or bagging breeches of knee length or shorter.

32. Bond] Q *band* is a common variant, defined thus by the *N.E.D.* (Band sb.¹ 11): "Security given; a deed legally executed, binding on him who delivers it. *arch.*"

33. Security] *E. J. WHITE* (1913, p. 267): A security is that which renders a matter sure or certain as an instrument which guarantees the performance of

Fal. Let him bee damn'd like the Glutton, may his
Tongue be hotter, a horfon *Achitophel*; a Rascally-yea- 35

34, 51, 57, 100. *Fal.*] fir Iohn Q.
34. *damn'd*] *damned* Varr. '03, '13,
'21, Sing. i, Knt, Coll. Dyce, Sta.
Hal. Cam. Glo. Del. Craig, Her.
Cowl.

the] a Var. '85.

34-5. *Glutton*, ... *hotter*, ... *Achito-*
phel;) *glutton*, ... *hotter*, ... *Achitophell*
Q. *Glutton*, ... *hotter*, ... *Architophel*,
F₂. *Glutton*, ... *hotter*, ... *Achitophel*,
F₃F₄, Rowe, Pope. *Glutton*, ... *hotter!*
... *Achitophel*, Theob. Han. Warb.
Glutton, ... *hotter*. ... *Achitophel*,
Johns. *glutton*: ... *hotter!* ... *Achi-*

tophell Coll. Wh. i. *glutton!* ...
hotter! ... *Achitophell* Cap. et cet.
34. *may*] *pray God* Q, Sta. Cam. +,
Dyce ii, iii, Del. Coll. iii, Huds. Irv.
Neil.

35-6. *Rascally-yea-forsooth-knaue*,]
Ff, Rowe, Pope. *rascall*: *yea forsooth*
knaue, Q. *rascall* *yea-forsooth knave*,
Rid. *rascally* *yea-forsooth-knave*,
Theob. Han. Warb. Johns. ii. *raf-*
cally *yea-forsooth-knave!* Var. '73.
rascally *yea-forsooth knave*, Johns. i,
Coll. Del. *rascally* *yea-forsooth knave!*
Cap. et cet.

a certain contract. It is used, also, to apply to a person who engages to see to the performance of another's agreement.

34. *Glutton*] HENLEY (Var. '85): An allusion to the fate of the rich man who had fared sumptuously every day, when he requested a drop of water to cool his tongue being tormented with the flames [Luke xvi. 24].—HEMINGWAY (ed. 1921): The parable of Dives and Lazarus is frequently referred to by Falstaff, possibly because Dives ... reminds Falstaff of his own manner of life and probable fate.—FRIPP (*Sh. Studies*, 1930, pp. 143 f.): Two of Christ's parables, at least, have made an ineffaceable impression. Falstaff cannot forget them. They haunt his conscience. If Adam and his frailty are his excuse, the Prodigal Son and, still more, Dives the Glutton, are his reproach. ... Falstaff is half afraid that he may be that Glutton and meet with his fate. [Cf. *1 Henry IV* III.iii.31, IV.ii.25.—See note on II.i.128. On Falstaff's knowledge of Scripture, see Variorum *1 Henry IV*, pp. 403 ff.]

35. *Achitophel*] NOBLE (1935, p. 261): Achitophel or Ahitophel, [2 Samuel xv-xvii], possibly the grandfather of Bathsheba, ... was noted for the wisdom and oracular character of his advice. Although he was David's trusted counsellor, he was a party to Absalom's conspiracy and for this reason he is taken as the Old Testament counterpart of Judas Iscariot, a parallel that is increased by the similarity of their fates [2 Samuel xvii. 23]. He advised Absalom to follow up his initial success by prompt measures making for immediate security. His advice was rejected. ... It was to his predilection for security and his refusal to take further chances with Absalom that Falstaff alluded.—EATON (1858, p. 106): Falstaff, by his use of "*Achitophel*," states, in a characteristic way, that the tailor is more politic than honest. But this is not all. The very word "*Achitophel*" is armed with a sting; for it signifies "*Brother of ruin*."—ANDERS (1904, p. 201): [This] form of the name ... is also found in the Bishops' Bible. The present Authorised, the Genevan, and the 'Great Bible' versions have *Ahithophel*.—COWL (ed. 1923): Perhaps the allusion was suggested by Peele's presentment of the character of Achitophel in *David and Bethsabe*.

35-6. a *Rascally-yea-forsooth-knaue*] CLARKE (ed. 1865): The mild quality of citizen oaths is here again alluded to [as in *1 Henry IV* III.i.248-57]; and

forfooth-knaue, to beare a Gentleman in hand, and then 36
 stand vpon Security? The horson smooth-pates doe now
 weare nothing but high shoes, and bunches of Keyes at
 their girdles: and if a man is through with them in ho- 39

37. *vpon*] *up on* Var. '73.
Security?] *security*, Q.
smooth-pates] *smoother-pates* Q,
 Rid.

39. *through*] *thorough* Pope, +,
 Varr. Rann, Mal. Steev. Varr. Sing.
 Knt, Coll. Sta. Wh. i, Ktly, Dyce ii,
 iii, Del. Huds. i, Craig.

excites no less disgust in Falstaff than in Hotspur.—O. F. ADAMS (Irving ed., 1888): A vulgar Puritan, who does not swear, but emphasizes his assertions with the ungentle *forsooth*. *Smooth-pates*, just below, is equivalent to the later *roundheads*.—[See Variorum 1 *Henry IV*, p. 203.]—HUDSON (ed. 1880): Meaning, apparently, a tradesman who says, "Yes, indeed," when asked if he will sell goods on credit, so as to encourage the purchase, and then snap the purchaser.—[The *y* in *F* which makes *Rascally* of *rascall* (Q) may be a typographical error. See l. 37, where the *y* of *smoother-pates* (Q) is apparently intrusive. See p. 506.—ED.]

36. *beare ... in hand*] JOHNSON (ed. 1765): To keep in expectation.—T. DAVIES (1784, i. 283): Signifies not only keeping him in expectation, but also with the farther design not to comply with the gentleman's request.—*N.E.D.* (Bear *v.* 3e): To profess, pretend; to assure, to lead (one) to believe; to delude, abuse with false pretences.—STEEVENS (Var. '78) quotes *Macbeth* [III.i.80], "How you were borne in hand, how cross'd"; HUDSON (ed. 1852), *Measure* I.iv.51-2, "The duke ... Bore many gentlemen, myself being one, In hand, and hope of action"; *N.E.D.* (*loc. cit.*), *Much Ado* IV.i.301, "What, bear her in hand until they come to take hands", and *Cymbeline* V.v.43, "Your daughter, whom she bore in hand to love With such integrity"; COWL (ed. 1923), Jonson's *Volpone* I.i.[88]: "Still bearing them in hand, Letting the cherry knock against their lips, And, draw it, by their mouths, and back againe".

37. *stand vpon*] *N.E.D.* (Stand *v.* 78m): To insist upon, treat or regard as necessary or indispensable, press for, demand. *Obs.*

37, 40, 44. *Security*] In JOHNSON's ed. and Var. '73 this word is italicized to indicate Falstaff's contemptuous pronunciation.

37. *smooth-pates*] *N.E.D.* (Smooth *a.* 12): *Smooth-pate*, a smooth-headed person. [*Obs.* Quotes this line only.]—[See note on ll. 35-6 above.]—COWL (ed. 1923): An allusion to the short hair of the city tradesmen. Men of fashion wore long hair.

38-9. *weare ... girdles*] DEIGHTON (ed. 1893): Are mere self-important, pretentious, upstarts, betraying their self-importance by their high-heeled shoes and the big bunches of keys they wear at their waists as though they had vast wealth to lock up.

39-40. *through ... Taking-vp*] JOHNSON (ed. 1765): That is, *If a man by taking up goods is in their debt*. *To be thorough* [see textual notes] seems to be the same with the present phrase, *to be in with* a tradesman.—COLLIER (ed. 1842): Honest taking up, *i.e.* honest dealing for purchasing goods.—VERPLANCK

neft Taking-vp, then they muſt ſtand vpon Securitie: I 40
 had as lief they would put Rats-bane in my mouth, as
 offer to ſtoppe it with Security. I look'd hee ſhould haue
 ſent me two and twenty yards of Satten (as I am true
 Knight) and he ſends me Security. Well, he may ſleep in 44

40. *they muſt*] *muſt they* Var. Coll. '78, '85, Rann, Mal. Steev. Wh. Huds.
 Wh. i, Del. Irv. Neil. *lookt* Q. *looked* Rowe ii,
 vpon] *for* Var. '73. iii et cet.
 Securitie] *ſecurity*. Johns. Var. *hee*] *a* Q, Huds. ii. *a'* Cam. Glo.
 '73 et ſeq. (subs.). Irv. Craig, Her. Cowl. '*a* Dyce ii,
 41. *lief*] *liue* Q, Kit. *lieve* Cowl. iii, Huds. i, Neil.
 42. *Security*] *ſecurity*, Q. ' 43. *true*] F₂, Cap. Knt. *a true* Q,
 look'd] Ff, Rowe i, Cap. Varr. F₃F₄ et cet.

(ed. 1847): To *take up* a commodity is a phrase of frequent occurrence, for getting it on *credit*. To be "thorough in honest taking-up" is, therefore, to go largely upon the credit system.—STAUNTON (ed. 1858): Falstaff appears to mean if a man is *resolute* with them to have honest goods dealt to him.—SCHMIDT (1875, s.v. Through): If a man does his utmost in borrowing, or rather if a man condescends to borrow, in an honourable manner.—VAUGHAN (1878, i. 472): Means 'to have concluded an honest bargain.'—DEIGHTON (ed. 1893): *Through*, ... downright, not standing upon petty economies.—J. F. PALMER (10 *N. & Q.* x, 1908, p. 345): Even if a man be thoroughly honest in taking up (*i.e.*, borrowing), they still protect their overgorged and bloated purses with this same cursed "security."—PINCHBECK (11 *N. & Q.* i, 1910, p. 504): Does not [this] mean—if a man has got through (at the end of) his power of getting credit with them?—CONGREVE (11 *N. & Q.* ii, 1910, p. 163): And if a man is particular in paying his bills, then they insist on security for any accommodation he may require.—Miss HANSCOM (ed. 1912): Does his prettiest with them in honorable borrowing.—*N.E.D.* (Through *adv.* 3b): *To be through with*, to have finished or completed; to have done with, have no further dealings with; also, to have arranged matters or come to an agreement with (a person) (now *dial.*) [quoting this line].—Miss WINSTANLEY (ed. 1918): Has come to an agreement with them [to buy on credit].—COLLINS (ed. 1927): Honestly takes goods from them on credit, to a considerable amount.—[According to the *N.E.D.*, Vaughan is right: "after a man has struck an honest bargain with them, then they hold him up for security".]

41. *had as lief*] *I.e.* would as lief. See FRANZ (3 ed., 1924) §627. Cf. III.ii.227. Q *liue* is a variant form recorded by *N.E.D.*

42. *offer*] *N.E.D.* (Offer *v.* 5b): With *inf.* To essay, try, endeavour. (In early use sometimes nearly = to venture, dare, presume, have the hardihood.)

stoppe ... Security] DEIGHTON (ed. 1893): Silence me by using the word "security".

look'd] *N.E.D.* (Look *v.* 3c): To expect. Const. *to* with *inf.* [cf. IV.ii. 128]. Formerly also with clause, usually introduced by *that*.

hee] On this difference between Q (*a*) and F, and the many others like it, see p. 503.—On Q *a* = unstressed *he* &c., see *N.E.D.* (A *pron.*).

Security, for he hath the horne of Abundance: and the 45
lightnesse of his Wife shines through it, and yet cannot (B2)
he see, though he haue his owne Lanthorne to light him.
Where's *Bardolfe*? 48

- | | |
|---|---|
| 45. <i>and</i>] <i>and yet</i> Wh. ii, Neil. | <i>Lanthorne</i>] <i>lantern</i> Han. ii, Mal. |
| 46. <i>it,</i>] <i>it: wheres Bardolf</i> , Q. | Steev. Varr. Sing. Knt, Coll. Dyce, |
| 47. <i>see,</i>] <i>see: (where's Bardolph?)</i> ,
Rid. | Sta. Hal. Ktly, Del. Huds. i. |
| <i>haue</i>] <i>hath</i> Cowl. | 48. <i>Where's Bardolfe?</i>] Om. Q, Rid.
<i>Where's Bardolph?</i> Rowe et seq. |

45. *Security*] VAUGHAN (1878, i. 472): Unwarrantable confidence [with an obvious allusion to the other sense in which Falstaff has been using it].—MCCAIN (*S.A.B.* xiv, 1939, pp. 51 ff.) sees also an allusion to the sense "culpable absence of anxiety" (*N.E.D.*, *Security* 3).

45-7. *he hath ... light him*] RIDLEY (ed. 1934, p. 152): *Triple pun* (a) symbol of cuckoldry, (b) cornucopia, (c) the equivalent of glass in a lantern.

45. *horne of Abundance*] The Elizabethan drama abounds in punning allusions to cuckoldry under this name. STEEVENS (ed. 1793) quotes Breton's *Cornu-copiae* 1612 (ed. 1819, p. 42): "But chiefly citizens; vpon whose crowne, Fortune her blessings most did tumble downe: And in whose eares (as all the world doth know) *The horne of great aboundance still doth blow*." COWL (ed. 1923) quotes Middleton's *Family of Love* II.i [ed. Bullen, 1885-6, iii. 30]: "good doings in that that crowns so many citizens with the horns of abundance", and v.i. [*op. cit.*, iii. 98]: "you ha' the horn of plenty for me, which you would derive unto me from the liberality of your bawdies"; Ford and Dekker, *The Sun's Darling* IV [*Dramatic Works of Dekker*, ed. Pearson, 1873, iv. 331]: "Plenties horne is alwaies full in the City".

46. *lightnesse ... it*] The literal sense of the words refers to light shining through the horn sides of a lantern; the real meaning is, "his wife's easy virtue (*lightness*) is proclaimed by the horns which he wears on his forehead".—STEEVENS (Var. '78) quotes Armin's *Two Maids of More-clacke* (sig. E4^r): "your wrongs Shine through the horne, as candles in the eue, To light out others".—VAUGHAN (1878, i. 472): 'Lightness' has now lost the double meaning essential to Falstaff's equivocation which it once had by signifying not only 'levity' [i.e. wantonness] but 'illumination'.

47. *he haue ... him*] WARBURTON (ed. 1747): This joke seems evidently to have been taken from that of *Plautus*: "Quo ambulas tu, qui Vulcanum in cornu conclusum geris?" *Amphitruo* I.i. [341: "whither dost stroll, thou who conveyest Vulcan pent within yon horn?" (tr. Nixon, 1916, i. 37)].—RANN (ed. 1789): [Sc.] on his forehead.

48.] VANDAM (1900, p. 281): The misarrangement of the text in Q [see textual notes] can only be accounted for by an oversight on the compositor's part, of which the most probable explanation would seem to be that the compositor becoming aware that he had passed over *where's Bardolf*, inadvertently inserted the words in the wrong place.—[An alternative explanation, at least equally probable, is that the words were written in the margin of the MS. and the compositor misunderstood where they should be inserted in Falstaff's speech.—ED.]

Pag. He's gone into Smithfield to buy your worship a horfe.

50

Fal. I bought him in Paules, and hee'l buy mee a horfe in Smithfield. If I could get mee a wife in the Stewes, I were Mann'd, Hors'd, and Wiu'd.

Enter Chiefe Iustice, and Seruant.

54

49. *into*] in Q.

51. *him*] him Han.

52. *Smithfield.*] Ff, Rowe, +, Var. '73, Ktly, Neil. *Smithfield*, Q. *Smithfield!* Hal. *Smithfield: or Smithfield;* Cap. et cet.

If] Ff, Rowe, +, Cap. Varr. Rann. Knt. *and* Q, Huds. ii. *an* Mal. et cet.

a] Ff, Rowe, Cap. Knt. *but a* Q, Pope et cet.

53. *Mann'd, Hors'd, ... Wiu'd*] *mann'd, horsed, ... wived* Mal. Steev. Sing. ii, Ktly. *manned, horsed, ... wived* Varr. '03, '13, '21, Sing. i, Knt, Coll. Dyce, Hal. Cam. Glo. Del.

Craig, Her. Cowl.

54. [*Scene V.* Pope, Han. Warb. Johns.

Enter ...] *Enter Lord chiefe Iustice.* Q. *Enter Chief Iustice, and Servants.* Rowe ii, +, Var. '73. *Enter the Lord Chief Justice, his Gentleman following.* Cap. *Enter the Lord Chief Justice, and Servants.* Varr. '78, '85, Rann. *Enter the Lord Chief Justice and two Apparitors.* (after l. 57) Irv. *Enter the Lord Chief Justice and Servant.* Cam. +, Craig, Neil. *Enter the Lord Chief Justice, and an Attendant.* Mal. et cet. (after l. 57 Dyce, Hal. Coll. iii, Huds. i).

49. *into*] On the difference between Q and F see p. 505.

Smithfield] SUGDEN (1925): Originally the smethe, *i.e.* smooth, field. An open space between 5 and 6 acres in extent, lying in the triangle formed by Holborn, Aldersgate St., and Charterhouse St., in London. ... It was the market for horses, cattle, sheep, and hay, from very early times until 1855.—COWL (ed. 1923): The allusions, however, to the horses sold in Smithfield that occur in the drama are not generally flattering.

your worship] *N.E.D.* (Worship *sb.* 5): With *your* or *his*: A title of honour, used in addressing or speaking of a person of note.—[Cf. v.i.52, v.iii.71.]

51. *bought ... Paules*] For a convenient account of the use of the nave of St. Paul's Cathedral as a market for servants (as well as a meeting place and business exchange), to which the commentators cite many allusions from contemporary literature, see *Sh.'s England* (1916), ii. 166.

52-3. *If ... Wiu'd*] The point of Falstaff's joke is explained by the proverb which appears thus in *The Choise of Change*, by S[imon] R[obson], 1585, sig. L.iii^v: "A man must not make choice of 3. things in 3. places. Of a wife in Westminster. Of a seruant in Paules. Of a horse in Smithfield. Least he chuse a queane, a knaue or a iade." It is also in Burton's *Anatomy of Melancholy* (ed. Shilleto, 1893, iii. 352). See JENTE (1926), No. 288.

54 ff.] KNIGHT (*Studies*, 1849, p. 177) compares *Richard III* iv.ii.87 ff. —GILES (1850, i. 19 f.): There is something in this interview which renders audacity sublime, a daring which rises to the topmost majesty of impudence. The highest criminal judge in England opens by charging the sybarite with an offence that threatened his life; the sybarite closes it by asking the justice for the *loan of money*.—HUDSON (ed. 1852, v. 298): On no other occasion does Falstaff let off so much cool, imperturbable effrontery; yet in all his impudence

Pag. Sir, heere comes the Nobleman that committed 55
the Prince for striking him, about *Bardolfe*.

Fal. Wait clofe, I will not see him.

Ch.Iuft. What's he that goes there? 58

57. [going. Cap. Goes to back of from the Page. Irv.
scene, after taking sword and buckler

58. Ch. Iuft.] Iuftice Q.

there is a sly infusion of something, an indescribable witchery, whereby the judge is surprised into a tilt of wit, in spite of himself, and before he knows it. He even seems to draw out the interview, that he may have time to taste the delectable spicery of Falstaff's speech; and we cannot but fancy him laughing repeatedly in his sleeve while they are talking, and roaring himself into stitches as soon as he gets out of sight. Nor, unless our inward parts be sadly out of gear, can we help loving and honouring him the more for being drawn into such an intellectual frolic by such an intellectual player.—MINTO (1874; 2 ed., 1885, p. 317), on the other hand, speaks of the upshot of the interview as "the annoyance and final discomfiture of the Chief-Justice by the imperturbable Falstaff".—CAMPBELL (1859, pp. 82 f.): It has been objected ... that [the lord chief justice] could not examine offenders in the manner supposed, and could only take notice of offences when they were regularly prosecuted before him in the Court of King's Bench, or at the assizes. But although such is the practice in our days, so recently as the beginning of the eighteenth century ... Lord Chief Justice Holt acted as a police magistrate, quelling riots, taking depositions against the parties accused, and, where a *prima facie* case was made out against them, committing them for trial. ... It was quite in course that those charged with the robbery at Gadshill should be "had up" before Lord Chief Justice Gascoigne, and that he should take notice of any of them who, having disobeyed a summons to appear before him, happened to come casually into his presence.—HERFORD (ed. 1928): Falstaff's mode of meeting the representative of offended justice is an amusing variant of that which he had adopted when 'wanted' by the Sheriff (1 *Henry IV* II.iv.465 ff.). There he had hidden behind the arras, here he feigns deafness. But the prince's lie and the impending campaign had saved him; here his subterfuge is soon dismissed, as the Justice still resents his earlier offence, and if the prince's good report of his service at Shrewsbury blunts the rigour of the law, the encounter remains formidable, and Falstaff's resources are put to the severest test that he has yet known.

54. *Chiefe Iustice*] See D.P. 23.

Seruant] CAMPBELL (1859, p. 83): His Lordship is here attended by the tipstaff (or orderly), who, down to the present day, follows the Chief Justice, like his shadow, wherever he officially appears.—[On the omission of the servant from the stage-direction in Q see p. 493.]

55-6. that ... *Bardolfe*] On this celebrated incident see v.ii.76 ff., *The Famous Victories* sc. iv (pp. 522 ff.), and pp. 551 ff. It is only here that Bardolph is named as the cause of the altercation.

57. close] SCHMIDT (1874): Very near.

58. What's] Who is. See ABBOTT (1870) §254; FRANZ (3 ed., 1924) §342.

Ser. *Falstaffe*, and't please your Lordship.

Iust. He that was in question for the Robbery? 60

Ser. He my Lord, but he hath since done good seruice at Shrewsbury: and (as I heare) is now going with some Charge, to the Lord *Iohn of Lancaster*.

Iust. What to Yorke? Call him backe againe.

Ser. Sir *Iohn Falstaffe*. 65

Fal. Boy, tell him, I am deafe.

Pag. You must speake lowder, my Master is deafe.

Iust. I am sure he is, to the hearing of any thing good. Go plucke him by the Elbow, I must speake with him.

Ser. Sir *Iohn*. 70

Fal. What? a yong knaue and beg? Is there not wars? Is

59, 61, 65, 70, 77, 81, 89. *Ser.*] Q, Ff, Rowe, +, Varr. Rann, Cam. +, Craig, Neil. Gen. Cap. First Appar. Irv. Atten. Mal. et cet.

59. *and't*] *an't* Theob. ii et seq.

Lordship] *worship* Coll. ii.

60 et passim. *Iust.*] Ch. *Iust.* Rowe et seq. (subs.).

60. *Robbery*] *rob'ry* Q, Kit.

64. *What*] *What*, F₃, Rowe, Pope, Theob. i, Han. Cap. et seq.

65. [Following Falstaff, who is going away. Irv.

68-9. *good*. *Go*] *good*, *goe* Q. *good*. *Go*, Theob. i, Cap. et seq.

69. *Elbow*,] *Elbow*. F₃F₄, Rowe, +. *elbow*; or *elbow*: Cap. et seq.

70. *Iohn*.] Ff, Rowe, Pope. *Iohn?* Q. *John*— Theob. Warb. Johns. *John!* Han. Var. '73, Cam. +, Ktly, Irv. Craig. *John*,— Cap. et cet.

71. *beg?*] Ff, Wh. i, Del. *begging?* Q, Coll. *begging!* Dyce, Hal. Cam. Glo. Huds. Irv. Her. Neil. Cowl. *beg!* Rowe et cet.

Is] *Are* Rowe, +, Var. '73.

60. *in question*] *N.E.D.* (Question *sb.* 2c): Under judicial examination; on trial. *Obs. rare*. [Quotes this line.]—COWL (ed. 1923): Or the meaning may be simply "talked about" [see note on I.i.58], as the affair on Gadshill does not seem to have been the subject of judicial inquiry.

61-2. *he ... Shrewsbury*] This statement is actually cited by MORGANN and others to "prove" Falstaff's reputation for valor.

63. *Charge*] ONIONS (1911): Military post or command; also the troops under an officer's command [quoting 1 *Henry IV* II.iv.527, "a charge of foot", *Caesar* IV.ii.48, "Bid our commanders lead their charges off", *Coriolanus* IV.iii.40-1, "the centurions and their charges"; *N.E.D.* does not specify this use].

69. *plucke ... Elbow*] COWL (ed. 1923): An unceremonious summons to halt, the rudeness of which might fairly be resented by Falstaff.

71-2. *Is there*] ABBOTT (1870, §335): [In] passages in which the quasi-singular verb *precedes* the plural subject ... when the subject is as yet future and, as it were, unsettled, the third person singular might be regarded as the normal inflection. Such passages are very common, particularly in the case of "There is".—[See FRANZ (3 ed., 1924) §672, and cf. III.ii.193, V.i.45 (Q), V.iii.102-3 and note on II.iv.79.]

there not imployment? Doth not the K. lack subiects? Do 72
not the Rebels want Soldiers? Though it be a shame to be
on any side but one, it is worse shame to begge, then to [g2^a]
be on the worst side, were it worse then the name of Re- 75
bellion can tell how to make it.

Ser. You mistake me Sir.

Fal. Why fir? Did I say you were an honest man? Set-
ting my Knight-hood, and my Souldier-ship aside, I had
lyed in my throat, if I had said so. 80

Ser. I pray you (Sir) then set your Knighthood and
your Souldier-ship aside, and giue mee leaue to tell you,
you lye in your throat, if you say I am any other then an
honest man. 84

73. *want*] Ff, Rowe, Cap. Var. '78,
'85, Rann, Knt, Wh. i, Del. Craig.
need Q, Pope et cet.

Soldiers?] *souldiers*, Q.

78. *fir?*] F₂, Wh. i. *fir*, Q, F₃F₄ et
cet.

78-9. *man?*] *man*, Q.

79. *aside*,] *afide*. F₄, Rowe i, ii.

83. *lye*] *do lie* Cap.

71. *wars*] On the alternative use of the plural *wars* for the singular, see
FRANZ (3 ed., 1924) §195. Cf. III.i.63, 113, III.ii.190.

73. *be*] The concessive subjunctive. See FRANZ (3 ed., 1924) §645. Cf.
II.ii.102, V.ii.38.

76. *can tell*] *N.E.D.* (Tell v. 7b): Preceded by *can*: To be able to state, to
know.

make] ONIONS (1911): To represent, regard, consider (a thing as so-
and-so).

77. *mistake me*] COLLINS (ed. 1927): "Misunderstand me," wilfully misin-
terpreted by Falstaff to mean "take me for something other than I am."

78-9. *Setting ... aside*] DEIGHTON (ed. 1893): If for a moment I may lay
aside my knighthood and my dignity as a soldier.—[Falstaff lays aside his
knighthood and his soldiership in order to call himself, hypothetically, a liar,
as he would not have dared to do if he had had his knighthood and his soldier-
ship on.—ED.]—Cf. 1 *Henry IV* III.iii.120, "setting thy knighthood aside,
thou art a knave to call me so"; Wilkins, *Miseries of Enforced Marriage*
(Hazlitt's Dodsley, 1874, ix. 530), "(Setting thy worship's knighthood aside) he
lies in his throat that says so", cited by COWL (ed. 1923); Fletcher, *Wit at
Several Weapons* II.i (*Works of Beaumont & Fletcher*, ed. Glover & Waller,
1905-10, ix. 85), "(Setting his Worship aside) he looks like a fool".

79-80. *had lyed*] Subjunctive in a main clause with condition attached.
See FRANZ (3 ed., 1924) §639.

80. *lyed ... throat*] Miss PORTER (ed. 1911): The worst lie and most insulting
accusation, guarded here by an *if*, etc.—*N.E.D.* (Throat sb. 3c): *to lie in one's
throat*, to lie foully or infamously.

83. *any other*] FRANZ (3 ed., 1924, §357): Anything else.—[Cf. V.ii.71.]

Fal. I giue thee leaue to tell me fo? I lay a-side that (B₂^v)
which growes to me? If thou get't any leaue of me, hang 86
me: if thou tak't leaue, thou wer't better be hang'd: you
Hunt-counter, hence: Auant.

Ser. Sir, my Lord would speake with you.

Iust. Sir *Iohn Falstaffe*, a word with you. 90

85. *me fo?*] F₂F₃, Rowe iii, +, Var. '73, Knt i, Coll. Wh. i, Del. *me, fo*
Q. *me?* So Rid. *me fo!* F₄ et cet.

86. *me?*] F₂F₃, Rowe iii, +, Var. '73, Coll. Wh. i, Del. *me, Q. mel*
F₄ et cet.

get't] *gettest* Dyce, Hal. Cam.
Glo. Her. Cowl.

87. *tak't]* Q, Ff, Rowe, +, Cap.
Varr. Rann, Wh. Irv. Neil. *takeft*
Mal. et cet.

hang'd:] Ff, Rowe, Pope, Theob.
Han. Warb. Cap. Varr. '78, '85,
Rann, Mal. Steev. *hangd*, Q.

hanged: Varr. '03, '13, '21, Sing. i
Knt. Sta. *hang'd.* Johns. Var. '73,
Wh. Huds. i, Neil. *hanged.* Coll. et
cet.

88. *Hunt-counter,*] *hunt couëter*, Q,
Rowe, Sing. i, Knt, Wh. i. *Hunt-*
counter: F₃F₄. *hunt counter:* Cam. +,
Dyce ii, iii, Coll. iii, Huds. Craig.
hunt counter; Irv. Neil.

hence: Auant.] F₂, Rowe, Pope,
Theob. Warb. Johns. *hence, auant.*
Q, F₃F₄. *hence; auant!* Han. *hencel*
avant! Cap. et cet.

90. *Iust. ... you.]* Om. Hal.

85-8.] BOND (*Works of Lyly*, 1902, i. 153 n.) finds traces of Euphuism in this speech, as also in ll. 152-63, 171-81, 188-201, 209-13, 217-29, the prince's speech at II.ii.168-71, and the first half-dozen lines of the epilog.

86. *growes to]* *N.E.D.* (*Grow v.* 3b): *To grow to:* to be an organic or integral part of. [*Obs.* Quotes only this line and a passage in Holland's *Pliny* (1601) as examples.]—Cf. Sonnet xviii. 12, "When in eternal lines to time thou grow'st".

87. *thou wer't better]* It were better for you (to). See ABBOTT (1870) §§190, 230, 352; FRANZ (3 ed., 1924) §§627, 293 b. Cf. l. 200 below.

88. *Hunt-counter]* This is apparently a compound noun, but the reading of Q (see textual notes) may be taken as a verb modified by an adverb. JOHNSON (ed. 1765), following F, explains the phrase by "blunderer" and denies any allusion to the Counter (debtors' prison). In this sense or in that of "base tyke", "worthless dog" (RITSON, 1783, p. 97), with or without the allusion to the prison contended for by T. DAVIES (1784, i. 284 f.) and MALONE (ed. 1790), it has been understood, I judge, by all the editors who follow F, down to LOBBAN (1915). But Ritson seems to have had doubts about the phrase as a substantive, and NARES (ed. 1888) rejects it thus: "It seems to be an error to join the two words into one, as if to make a name, in this passage ... Falstaff means rather to tell the man that he is on a wrong scent: 'You are *hunting counter;*' that is, the wrong way". As a hunting term *counter* is thus defined by ONIONS (1911): "following the trail in a direction opposite to that which the game has taken". Onions and many recent editors recognize a quibble on the name of the prison.

Auant] *N.E.D.* (*Avaunt B*): Begone! be off! away!

Fal. My good Lord: giue your Lordship good time of 91
the day. I am glad to see your Lordship abroad: I heard
say your Lordship was sicke. I hope your Lordship goes
abroad by aduise. Your Lordship (though not clean past
your youth) hath yet some smack of age in you: some rel- 95
lish of the saltneſſe of Time, and I moſt humbly beſeech
your Lordship, to haue a reuerend care of your health.

Iuſt. Sir *Iohn*, I ſent you before your Expedition, to 98

- | | |
|------------------------------------|---|
| 91. giue] Ff, Rowe, Knt. I give | 96. Time,] time in you, Q, Neil. |
| Cap. God giue Q, Pope et cet. | (subs.). |
| 92. the] Om. Q, Pope et seq. | 97. reuerend] reverent Glo. Dyce ii, |
| day.] day, Q. | iii, Del. Huds. Rlfe, Wh. ii, Irv. Dtn, |
| 93. ficke.] Ff, Rowe, +, Var. '73. | Word. Her. Neil. Win. |
| ficke, Q. fick: Cap. et cet. | 98. Iuſt.] Lo. Q. Ch. Juſt. Rowe |
| 94. aduiſe.] aduiſe, Q. | et seq. (subs.). |
| 95. hath] haue Q. | ſent] ſent for Q, Ff et cet. |
| ſmack] ſmatch Seq. | you] your F4. |
| age] an ague Q, Rid. an ache | Expedition,] expedition Q, F4F4 |
| Vaughan. | et seq. |

91-112.] STOLL (*Sh. Studies*, 1927, p. 159) says the situation here is similar "to many in Molière, and to few in Shakespeare".

92. abroad] *N.E.D.* (Abroad *adv.* 3): Out of one's house or abode; out of doors; out in the open air [quoting this line].—[Cf. iv.v.12.]

94. aduise] *N.E.D.* (Advice *sb.* 5): Opinion given or offered as to action; counsel. *spec.* medical or legal counsel.

95. hath] The reading of Q, *haue*, may be the second person singular with *your Lordship* and *you*. If so, *hath* is probably an emendation, possibly an unconscious substitution, to bring the clause into conformity with the usual practice of using verbs in the third person with subjects like *your Lordship*.—ED.

smack] *N.E.D.* (Smack *sb.*¹ 3): A trace, tinge, or suggestion of something specified.

age] The sense certainly favors the reading of F against Q *an ague*, and *an ague* is no doubt a possible unconscious distortion of *age*. Likewise the editors who read *Time* in l. 96 instead of Q *time in you* must assume that *in you* is an erroneous repetition of the same words in l. 95.

95-6. relish] *N.E.D.* (Relish *sb.*¹ 1c): A trace or tinge of some quality [quoting this as its earliest example].

96. saltneſſe] SCHMIDT (1875): Taste of salt (opposed to the freshness of youth).—*N.E.D.* gives no help.—ONIONS (1911): (?) 'Rankness'.—Schmidt's definition is supported by the passage quoted by COWL (ed. 1923) from Middleton's *Spanish Gipsy* III.i.41-4: "*Rod.* The freshness of the morning be upon you both? *San.* The saltness of the evening be upon you single!" Curiously enough, salt is associated with youth in *Merry Wives* II.iii.43, "We have some salt of our youth in us".

97. reuerend] *N.E.D.* (Reverend *a.* 5): = Reverent *a.* 2 [i.e.] deeply respectful.

Shrewsburie.

Fal. If it please your Lordship, I heare his Maieftie is 100
return'd with some difcomfort from Wales.

Iust. I talke not of his Maiefty: you would not come
when I fent for you?

Fal. And I heare moreouer, his Highneffe is falne into
this fame whorfon Apoplexie. (you. 105

100. *If it*] Ff, Rowe, +, Varr.
Rann, Knt. *Andt Q. An't* Cap. et
cet.

Lordship] *lorship Q.* .

101. *return'd*] Q, Ff, Rowe, +,
Cap. Varr. Rann, Mal. Steev. Sing. ii,
Wh. Ktly, Irv. Neil. *returned* Var.
'03 et cet.

difcomfort] *difcomfit* Cap. conj.

102. *Maiefty:*] *majesty.* Johns. Var.
'73, Coll. Sing. ii, Wh. i, Ktly, Del.
Craig, Neil.

103. *you?*] Ff, Rowe, Pope. *you;*—
Theob. Warb. *you.* Q, Han. et cet.

104. *falne*] Q, Ff, Rowe, Pope,
Theob. i, Han. Cap. Wh. ii, Irv.
(subs.). *fallen* Theob. ii et cet.

100-1. his ... Wales] AX (1912, pp. 61 f.): These words probably refer to Holinshed's account of the luckless expedition of 1405, which the King undertook after the chastisement of the Archbishop, and in which through abundance of rain and waters he lost fifty of his carriages (iii. 530 [p. 537 below]). The occurrence would then be predated.

101. *difcomfort*] SCHMIDT (1874): Uneasiness, sorrow.

104. his *Highnesse*] I.e. the king. According to the *N.E.D.* (Highness *sb.* 2b), this title was formerly applied to kings and queens; "Majesty" did not become the official style until the reign of James I.

105. *this same*] DEIGHTON (ed. 1893): This abominable apoplexy that you know of so well.—*N.E.D.* (Same *a.* 5): Appended redundantly to a demonstrative. Common in 16-17th c.; usually expressing some degree of irritation or contempt, sometimes playful familiarity. Now *arch.*—[Cf. III. ii. 267, IV. iii. 90; 1 *Henry IV* I. ii. 180, "this same fat rogue"; I. iii. 230, "that same sword-and-buckler Prince of Wales"; II. iv. 325-6, "that same mad fellow of the north, Percy".]

Apoplexie] *N.E.D.* (Apoplexy 1): A malady, very sudden in its attack, which arrests more or less completely the powers of sense and motion [quoting this line].—O. F. ADAMS (Irving ed., 1888): Historically this is somewhat out of place in the present connexion. Henry's illness is chronicled by Otterbourne in 1408. Holinshed first speaks of it in 1412. It was said by some that, at the hour when Archbishop Scrope was put to death, Henry was stricken with leprosy. Hall stigmatizes this statement as a falsehood. He and Holinshed call the king's ailment an apoplexy.—ZEEVELD (*E.L.H.* iii, 1936, p. 323) [quotes the following marginal gloss from Hall, sig. Evi^v]: Ingendred of grose humors whiche fil the vessels of the heade from whence the felyng of the body commeth. And therefore they whiche haue this disease are depriued of felyng, speache & mouyng.—BUCKNILL (1860, p. 149): Falstaff ... describes [the king's illness] as an apoplexy, and correctly refers to some of its causes and earlier symptoms, lethargic feelings, tingling sensations, deafness.

- Iust.* Well, heauen mend him. I pray let me speake with 106
Fal. This Apoplexie is (as I take it) a kind of Lethar-
 gie, a sleeping of the blood, a horson Tingling.
Iust. What tell you me of it? be it as it is.
Fal. It hath it originall from much greefe; from study 110
 and perturbation of the braine. I haue read the cause of
 his effects in *Galen*. It is a kinde of deafenesse. 112
106. *heauen*] *Heav'n* Rowe, +. *in* Q, Pope et cet.
God Q, Dyce, Hal. Cam. +, Del. 109. *What*] *What*, Var. '73.
Huds. Irv. Neil. *it? ... is.*] *it, ... is.* Q. *it, ... is?*
pray] Ff, Rowe, +, Cap. Rid.
Varr. Rann, Mal. Steev. Varr. '03, 110. *it*] Q, F₂, Sta. Wh. Ktly, Cam.
'13, Sing. i, Knt, Sta. Ktly. *pray you* ii, Her. Neil. Cowl. *its* F₃F₄ et cet.
Q, Var. et cet. 111. *braine.*] Ff, Rowe, +, Var.
107. *is (as I take it)] as I take it? is* '73, Coll. Sing. ii, Wh. i, Ktly, Del.
Q. *as I take it, is* Neil. Craig, Neil. *braine*, Q. *brain:* or
108. *a sleeping*] Ff, Rowe, Knt, *brain*; Cap. et cet.
Wh. i. *and't please your lordship, a* 112. *his effects]* *its Effects* F₄, Rowe,
kind of sleeping Q. *a kind of sleeping* Var. '73. *it* Pope, +.
Wh. ii. *an't please your lordship, a*
kind of sleeping Pope et cet. *Galen.*] Ff, Rowe, +, Neil.
of] Ff, Rowe, Knt, Wh. ii. *Galen*, Q. *Galen; or Galen:* Cap. et
cet.

106. *mend*] ONIONS (1911): Restore to health.
 107. *is (as I take it)] Q as I take it? is*, except for the punctuation, is perfectly intelligible, and the transposition is at least as likely to have occurred in copying or setting up F.
 107-8. *Lethargie*] COWL (ed. 1923) quotes *Coriolanus* IV.v.223, "Peace is a very apoplexy, lethargy".
 108. *a sleeping*] See textual notes.—WHITE (ed. 1859): In my judgement, and without a doubt, [the words wanting in F] were omitted ... by design. It is noticeable as a fine stroke of art that, as *Falstaff* finds his effrontery ineffectual, his courtesy becomes gradually less over-strained, till finally, in the next speech but one to this, he snaps the *Chief Justice* up.—[Much more likely, the omission was an accident.—ED.]
 109. *What*] ABBOTT (1870, §253): "For what," "why".—[Cf. II.i.56.]
be] The optative subjunctive. See FRANZ (3 ed., 1924) §637, and cf. IV.i.166, 235, IV.iv.108, IV.v.159, 259, V.v.49, 78, Ep. 8.
 110. *it*] Possessive, = *its*. See FRANZ (3 ed., 1924) §320.
originall] SCHMIDT (1875): Origin.
 111. *perturbation*] Miss ANDERSON (1927, p. 71): In Shakespeare, as in Elizabethan treatises [on physiology and psychology], "perturbation" suggests distress of soul rather than of body. [Cf. IV.v.27, *Richard III* v.iii.159-61, *Much Ado* II.i.231-2, *Macbeth* v.i.9-10: the word occurs only 5 times.]
 111-2. *I ... Galen*] GRAF (1892, p. 44) takes this as evidence of *Falstaff's* desire to be thought learned—characteristic of the *miles gloriosus*.
 112. *his*] The usual possessive of *it*. See FRANZ (3 ed., 1924) §320. Cf. I.ii.148, 194, I.iii.59, II.iii.68, III.i.45, IV.i.46, IV.iv.102.

Iust. I thinke you are falne into the difeafe: For you 113
heare not what I fay to you.

Fal. Very well (my Lord) very well: rather an't please 115
you) it is the difeafe of not Liftning, the malady of not
Marking, that I am troubled withall.

Iust. To punish you by the heeles, would amend the 118

113. *falne*] Q, Ff, Rowe, Pope,
Theob. i, Han. Cap. Wh. i (subs.).
fallen Theob. ii et cet.
the] *that* F₃F₄, Rowe, +.

115. *Fal.*] Old. Q.
an't] *and't* Q.
116. *Liftning*] Q, Ff, Rowe, +,
Cap. Wh. i. *listening* Var. '73 et cet.

Galen] F. G. STOKES (1924, p. 121): Claudius Galenus (A. D. 130–c. 200). Celebrated physician ... He was regarded as the supreme authority on medicine as late as the 16th cent.

115–7.] QUILLER-COUCH (*Tales*, 1900, p. 214): With a broad smile.

115. *Fal.*] See textual notes.—THEOBALD (ed. 1733): [The speech-prefix in Q] almost amounts to a self-evident Proof, of [Falstaff's first having been called Oldcastle]: and that, the Play being printed from the Stage Manuscript, *Oldcastle* had been all along alter'd into *Falstaff*, except in this single Place by an Oversight: of which the Printers not being aware, continued these initial Traces of the Original Name.—STEEVENS (Var. '78; Malone's *Suppl.*, 1780; Var. '85), CAPELL (*Notes*, 1779, p. 170), and MALONE (ed. 1790) all vigorously combat this inference. Steevens maintains that *Old.* is the abbreviation of some actor's name; Capell, that Sh. nodded in writing the play, recalling momentarily the name of a character in *The Famous Victories*; Malone, that the abbreviation "crept" into the text because Falstaff, behind the scenes, was known by the name of his stage predecessor. For further discussion of this point, see the Variorum 1 *Henry IV*, pp. 447 ff.—A second important inference drawn from Q here is that Sh. must have finished this play, or at least this much of it, before 25 February 1598, when 1 *Henry IV* was entered in the Stationers' register with Falstaff as the name of the leading comic character. This has likewise been denied as well as affirmed. See the discussion of the date of the play, pp. 516 ff.

Very well] VAUGHAN (1878, i. 474): 'Very well' does not admit, but contradicts, what the Chief Justice has said. 'Very well' imports 'I hear perfectly what you say.'

117. *withall*] SCHMIDT (1875): = With, as placed at the end of the sentence.—[Cf. IV.ii.104.]

118. *punish ... heeles*] CAMPBELL (1859, pp. 84 f.): To "lay by the heels" was the technical expression for committing to prison.—SCHMIDT (1874): To set you in the stocks. [So also ONIONS (1911).]—DEIGHTON (ed. 1893): There is, perhaps, as Knight suggests, a further allusion to the baffling of a knight by hanging him or his likeness up head downwards. [I cannot find this suggestion in Knight.—ED.]—*N.E.D.* (Heel *sb.*¹ 18): Lay, set, clap by the heels. To put in irons or the stocks; to fetter, arrest, or confine; also, *fig.* to overthrow, disgrace.—[See l. 121, *imprisonment*.]

attention of your eares, & I care not if I be your Phyfitian (B₃)

Fal. I am as poore as *Iob*, my Lord; but not so Patient: 120
your Lordship may minister the Potion of imprifonment
to me, in refpect of Pouertie: but how I fhould bee your
Patient, to follow your prefcriptions, the wife may make
fome dram of a fcruple, or indeede, a fcruple it felfe.

Iuft. I fent for you (when there were matters againft 125
you for your life) to come fpeake with me.

Fal. As I was then aduifed by my learned Councel, in
the lawes of this Land-feruice, I did not come. 128

- | | |
|---|---|
| 119. <i>attention</i>] <i>inattention</i> Cap.
<i>be</i>] Ff, Rowe, Pope, Han.
Knt. Wh. i. <i>doe become</i> Q, Theob. et
cet. | 126. <i>come</i>] Om. Ff, Rowe, Pope,
Han. |
| 123. <i>prefcriptions</i>] <i>Prescription</i> Rowe
ii. | 127. <i>aduifed</i>] <i>aduifde</i> Q. <i>advis'd</i>
F ₄ , Rowe, +, Var. '73, Irv. Neil.
<i>learned Councel</i>] <i>learned Coun-</i>
<i>cil</i> F ₃ . <i>counfel learned</i> Pope, +, Var.
'73. |
| 124. <i>dram</i>] <i>drachm</i> Var. '73. | |

119. *be*] On the difference between Q and F see p. 506.

120. *Iob*] The poverty as well as the patience of Job is proverbial. Cf. *Merry Wives* v.v.149, "as poor as Job".

122. *in ... Pouertie*] RANN (ed. 1789): [In respect of] my inability to pay a fine.—VAUGHAN (1878, i. 474): Why should the potion of imprisonment be ministered to Falstaff in respect of poverty? Perhaps Falstaff alludes here to the penal alternative proposed in the legal maxim 'Luat in personâ qui luere non potest in crumenâ.'—Miss WINSTANLEY (ed. 1918): Falstaff is hinting that the Lord Chief-Justice means to imprison him for debt simply because he is poor.

123-4. *make ... of a scruple*] *N.E.D.* (*Scruple sb.*² 2b): *To make scruple of*: to hesitate to believe or admit. *Obs.* [Quotes this as its earliest example.]—COWL (ed. 1923): *Dram*, 60 gr. in apothecary's weight; hence used fig. for a very small quantity.—[Cf. *Twelfth Night* III.iv.73-6, "Why, every thing adheres together, that no dram of a scruple, no scruple of a scruple, no obstacle, no incredulous or unsafe circumstance—What can be said?"; *Cymbeline* v.v.182, "whereat I, wretch, Made scruple of his praise".]

124. *scruple it selfe*] COWL (ed. 1923): With a play on "scruple," 20 gr. in apothecary's weight.

125. *matters*] SCHMIDT (1875): Subject[s] of complaint.

126. *for*] Specifies an object risked (*N.E.D.*, *For prep.* 9b).

128. *Land-servuice*] THEOBALD (letter to Warburton, 15 Jany. 1729): With how much Humour does Falstaffe play on the Law-phrase, & then archly call his Robbing *Land-Service*? The same phrase, you remember, he again toys wth in Anthony [II.vi.94] "You have been a great thief by sea. *Men.* And you by land. *Eno.* There I deny my land service."—But *N.E.D.*, quoting this line, defines the phrase as "Service performed on land; military, as opposed to naval, service", and in this sense, or a sense derived from this, it is used in *Winter's Tale* III.iii.92. Accordingly many editors take it as a reference to Falstaff's military status rather than to the robbery on Gadshill (1 *Henry IV*).

Iust. Wel, the truth is (fir *Iohn*) you liue in great infamy

Fal. He that buckles him in my belt, cānot liue in leffe. 130

Iust. Your Meanes is very slender, and your waft great.

Fal. I would it were otherwise: I would my Meanes were greater, and my waste slenderer.

Iust. You haue misled the youthfull Prince.

Fal. The yong Prince hath misled mee. I am the Fel- 135
low with the great belly, and he my Dogge.

129. *infamy*] F₂. *infamy*. Q et cet.

130. *him*] *himselfe* Q, Neil. Kit.

131. *is*] Ff, Rowe, Neil. 'are Q,
Pope et cet.

waft] Ff, Rowe, Pope, Han.

Cap. Varr. '78, '85, Rann, Knt. Neil.
waste is Q, Theob. et cet.

133. *greater*] *great* Seq.

waste] *waist* Han. ii et seq.

slenderer] *slender* Q, Seq.

135. *yong*] *youthful* Cap.

mee] Ff, Rowe, +, Var. '73,

Neil. *me*, Q. *me*: or *me*; Cap. et cet.

129 ff.] RICHARDSON (1789; 5 ed., 1797, p. 268): The Chief Justice becomes at length impatient, and compels Falstaff to hear and give him a direct answer. But the Knight is not without his resources. Driven out of the strong hold of humour, he betakes himself to the weapons of wit.

129. *infamy*] DELIUS (ed. 1857): Falstaff purposely misunderstands the meaning of *infamy*, as if it were a material in which he clothed himself.

130. *him*] Though most editors follow F (see textual notes), it is entirely possible that *him* is merely a typographical error for *himselfe* (Q). See p. 506. The rhythm of the F version is probably superior. Either makes perfectly good sense; on the use of the personal pronoun for the reflexive, see FRANZ (3 ed., 1924) §307.

131. *is*] On the difference between Q and F see p. 506.

133. *waste*] The same pun occurs in Lyly's *Endymion* III.iii (*Works*, ed. Bond, 1902, iii. 44): "Howe thrifty must she be in whom there is no waste" (cited by WURTH (1895), p. 181), and in *Merry Wives* I.iii.38-40, "Indeed, I am in the waist two yards about; but I am now about no waste; I am about thrift" (cited by RANN, ed. 1789).

slenderer] On the difference between Q and F see p. 505.

135. *The ... mee*] See 1 *Henry IV* I.ii.89-90.

135-6. *the Fellow ... Dogge*] JOHNSON (ed. 1765): I do not understand this joke. Dogs lead the blind, but why does a dog lead the fat?—FARMER (Var. '73, App. II): If the *Fellow's great Belly* prevented him from *seeing his* way, he would want a *dog*, as well as a *blind* man.—MASON (1785, p. 186): Farmer's observation on this passage is rather ridiculous.—Was there any man ever so fat that he could not see his way.—MALONE (ed. 1790): And though he had no absolute occasion for him, Shakespeare would still have supplied him with one. He seems to have been very little solicitous that his comparisons should answer completely on both sides. It was enough for him that *men* were sometimes led by dogs.—TALBOT (Var.): The allusion was probably to some well-known character of the time. Ben Jonson, in his *Discoveries* [ed. Castelain, 1906, p. 14] has an anecdote of a notorious thief of the day, who was remarkable

Iust. Well, I am loth to gall a new-heal'd wound: your 137
daies feruice at Shrewsbury, hath a little gilded ouer
your Nights exploit on Gads-hill. You may thanke the
vnquiet time, for your quiet o're-posting that Action. [g2^b]

Fal. My Lord? (Wolfe.)

Iust. But since all is wel, keep it fo: wake not a sleeping 142

137. *I am*] *I'm* Theob. ii, Warb. Johns.

new-heal'd] Ff, Rowe, +, Cap. Varr. Rann, Mal. Steev. Wh. Huds. Irv. Neil. *new heald* Q. *new-healed* Var. '03 et cet.

139. *on*] *at* Rann.

Gads-hill.] Ff, Rowe, +, Var.

'73, Ktly, Neil. *Gadshill*, Q. *Gads-hill: or Gadshill*; Cap. et cet.

the] *th'* Q, Kit.

141. *Lord?*] *lord*. Q. *lord*,—Theob. i, Dyce, Hal. Del. Huds. i. *lord*—Theob. ii, Warb. Johns. Coll. Sing. ii, Wh. i. *lord!*—Var. '73. *lord ...* Ktly. *lord!* Craig.

for his great belly. A little more information respecting this person might perhaps identify him with the character here alluded to.—Miss PORTER (ed. 1911): That is, I do not follow the Prince, I attract him. I am he with the big port, the lordly front, he is my dog at my heels. *Misled* being taken literally has 'misled' many editors ever since Johnson.

137. *new-heal'd*] On *new(ly)*=recently, lately, see FRANZ (3 ed., 1924) §416. Cf. IV.i.13, 89.

137–8. *your ... Shrewsbury*] MORGANN (1777, p. 35): This is surely more than Common fame: *The Chief Justice* must have known his whole character taken together, and must have received the most authentic information, and in the truest colours, of his behaviour in that action.—STOLL (*Sh. Studies*, 1927, p. 426): The testimony of the Chief-Justice is a more serious matter ... The Chief-Justice is not prejudiced in his favour; and apart from the dramatic necessity of letting the clown escape the clutches of the law, the only explanation can be that Shakespeare knows that his audience will not go astray—at Gadshill, at Eastcheap afterwards, and at Shrewsbury, Falstaff's character had already been sufficiently exhibited and demonstrated, and his reputation, in a sense, established,—and now he secures a comic effect by thus reminding us of Falstaff's martial exploits, and by letting him thus profit by this great dignitary's acceptance of his own report of killing Hotspur, through the connivance of Prince Hal; "For my part, if a lie may do thee grace I'll gild it with the happiest terms I have" [*1 Henry IV* v.iv.156–7]. It is probably not intentional on the part of the dramatist, but the Chief-Justice uses the same word *gild*.

138. *gilded ouer*] This is the earliest example quoted by *N.E.D.* (*Gild* v.¹ 7) of *gild over* meaning "to cover with gilding, so as to conceal defects; chiefly fig."

140. *vnquiet time*] ZEEVELD (*E.L.H.* iii, 1936, p. 320) notes that Hall's title for his account of the reign of Henry IV is "The vnquiete tyme of Kyng Henry the fourthe" (see p. 549).

o're-posting] *N.E.D.* (*Overpost* v.): *Obs.* To 'post' over; to get over (the ground, or any matter) quickly and easily. [Quotes this line only.]—

Fal. To wake a Wolfe, is as bad as to smell a Fox. 143

Iu. What? you are as a candle, the better part burnt out

Fal. A Wassell-Candle, my Lord; all Tallow: if I did 145
lay of wax, my growth would approue the truth.

Iust. There is not a white haire on your face, but shold
haue his effect of grauity.

Fal. His effect of grauy, grauy, grauy.

Iust. You follow the yong Prince vp and downe, like 150

143. *as to*] *as* Q, Neil. Kit.

Cap. Han. ii, Dyce, Hal. Cam. Glo.

144. *What?*] *VWhat* Q. *What!* Cap.

Del. et seq.

Var. '78 et seq.

if] *but if* Pope, +, Varr.

out] *out.* Q, Ff et seq.

Rann.

145. *Wassell-Candle*] *wassail candle*

147. *on*] *in* Q, Neil.

But cf. 2 *Henry VI* III.i.255, "His guilt should be but idly posted over, Because his purpose is not executed" (cited by Lee, ed. 1908).

142. *wake ... Wolfe*] DEIGHTON (ed. 1893): Another form of the proverb "Let sleeping dogs lie."—See JENTE (1926), No. 359.

143. *to smell a Fox*] *N.E.D.* (*Fox sb.* 1d): To be suspicious.—[With allusion to the notorious craftiness of the fox.—ED.]

144. *candle*] NOBLE (1935, p. 175): See Job xviii. [5-]6: "Yea, the lyght of the vngodlye shalbe put out, and the sparke of his fyre shal not shine. The lyght shalbe darke in his dwelling, and his candle shalbe put out with hym."

145. *Wassell-Candle*] JOHNSON (ed. 1765): A large candle lighted up at a feast.—[Cf. II.iv.304.]—COWL (ed. 1923): R. Verstegan, *Restitution of Decayed Intelligence*, 1605 (p. 127), remarks that the first syllable of "wassail" (*i.e.* "waes-heal"), "beeing the same verb (as pret. 'was') in the imperatiue mood and now pronounced *wax*, is asmuch to say as *grow*, *bee*, or *become*."

146. *wax*] JOHNSON (ed. 1765): There is a poor quibble upon the word *wax*, which signifies *encrease* as well as the *matter of the honeycomb*.—STEEVENS (ed. 1793) points out a somewhat similar pun in *Love's Labour's Lost* V.ii.10-1.

growth] *N.E.D.* (*Growth*¹ 2): Stage in the process of growing; size or stature attained by growing. *Obs.* exc. in *full growth*. [Quotes this line.]

approue] *N.E.D.* (*Approve v.*¹ 1a): To make good (a statement or position); to show to be true, prove, demonstrate. *Obs.*—[Cf. I. 173 below.]

147. *on*] Q *in*.—*N.E.D.* (*In prep.* 2):=On (of position). *Obs.*—[See FRANZ (3 ed., 1924) §502. Cf. I.iii.60.]

148. *effect*] *N.E.D.* (*Effect sb.* 3): An outward manifestation, sign, token, symptom; an appearance, phenomenon. *Obs.* [Quotes *Much Ado* II.iii.99, "Why, what effects of passion shows she?"]

grauity] WHITE (ed. 1859): *Falstaff's* reply ... [shows] that 'gravity' was pronounced *grave-ity*, preserving the sound of its root; else his joke would have been no joke at all.—IDEM (ed. 1883): The first syllables of *gravy* and *gravity* were pronounced alike; probably with the broad *a*.

149.] SQUIRE (1935, p. 204): This repartee of Falstaff's, one feels, must have been suggested by some buffoon actors at rehearsal.

his euill Angell.

151

Fal. Not so (my Lord) your ill Angell is light: but I (B₃^v) hope, he that lookes vpon mee, will take mee without, weighing: and yet, in some respects I grant, I cannot go:

151. *euill*] Ff, Rowe, Pope, Knt, Wh. i. *ill* Q, Theob. et cet.

152. (*my Lord*)] Ff. *my lord*, Q, Rowe, +. *my lord*. Neil. *my lord*; Cap. et cet.

153. *without*,] F₂. *without* Q, F₃F₄, et cet.

154-5. *go: ... tell.*] *go. ... tell*, Q.

go; ... tell—Rowe. *go*;—... *tell*; Pope, Theob. Han. Warb. *go. ... tell*: Cap. Var. '73. *go, ... tell*: Var. '78, '85, Rann, Mal. Steev. Varr. Sing. Knt, Sta. *go, ... tell*. Coll. Wh. i, Ktly, Del. Huds. i, Irv. Craig. *go. ... tell*. Neil.

151. *euill Angell*] THEOBALD (ed. 1733): The Lord Chief Justice calls *Falstaff* the Prince's *ill Angel*, or Genius.—Miss GATCH (*P.Q.* vii, 1928, p. 40) takes this as a reference to the good and evil angels who were stock figures in the moralities.—Cf. II.iv.338.—[It is hard to say whether Q or F preserves what Sh. wrote here; either *ill* or *evil* is a possible copyist's or compositor's error for the other. No doubt, as Theobald contends, *ill* better suits *Falstaff*'s pun, but Sh. uses "evil angel" in *Errors* IV.iii.18 and *Love's Labour's Lost* I.ii.163 and "evil spirit" in *Caesar* IV.iii.280; "ill spirit" in *Caesar* IV.iii.286 and *Tempest* I.ii.458. See p. 506.—ED.]

152-4. *your ... weighing*] THEOBALD (ed. 1733): *Falstaff* turns off [the chief justice's reproof] by saying, an *ill Angel* (meaning the Coin call'd an *Angel*,) is *light*; but, surely, it can't be said that He wants *Weight*: *ergo*,—the Inference is obvious.—[*Light* and *weighing* allude to the practice of clipping coins to pare away some of the metal and to that of weighing proffered money to make sure that it is full weight. Puns on *angel* in this sense and on *light angels* are hard to escape in Elizabethan comedy.—ED.]

154-5. *I cannot ... tell*] JOHNSON (ed. 1765): I cannot be taken in a reckoning: I cannot pass current.—[By this note, Johnson means, I suppose, that these meanings are alluded to as well as the literal senses of the words; at any rate, so many editors have understood him. The literal sense of *go* is to move, walk; it was also used in the sense of "to be current" (SCHMIDT). But GIFFORD (*Works of Jonson*, 1816, i. 125) emphatically refutes Johnson's explanation of *tell*, and the *N.E.D.* knows nothing of *tell* in the sense of passing current or serving as good money. "It means," Gifford says, "I cannot tell what to say or think of it; and nothing more". In this sense the phrase is common in Sh. as well as other Elizabethan writers: cf. *Merchant* I.iii.91, *Shrew* IV.iii.22, IV.iv.88, *Henry V* II.i.20, *Othello* IV.ii.112, *Antony* V.ii.72, *Cymbeline* IV.ii.104. Nevertheless, the editors have almost unanimously adopted Johnson's interpretation.—The truth seems to be that they have been led astray by the punctuation of F. "I cannot tell" is not parallel to "I cannot go" and does not merely repeat the same quibble; it introduces the next sentence and the punctuation of Q is right. It is undoubtedly odd, not to say misleading, that two clauses different in function but parallel in form should be thus placed side by side, and it may be that Sh. was not unmindful of the fact that *tell* means to count money, but until it can be shown that *tell* does mean to pass current, this explanation certainly seems more suitable.—ED.]

I cannot tell. Vertue is of fo little regard in these Costor- 155
mongers, that true valor is turn'd Beare-heard. Pregnan-

155-6. *Costormongers*] F₂. *Costor-* conj.
mongers dayes F₃F₄, Rowe, Pope, 156. *turn'd*] Q, Ff, Rowe i, ii, Cap.
Theob. i, Han. *coster-mongers' days* Varr. '78, '85, Rann, Mal. Steev. Wh.
Theob. ii, Warb. Johns. *costar-* i, Huds. i, Irv. *turned* Rowe iii et cet.
mongers times Q. *costar-mongers'* *Beare-heard.*] Ff, Rowe, Pope,
times Sta. Neil. (subs.). *costermon-* Theob. Han. Warb. Coll. i, ii, Ktly,
ger's times Wh. i. *coster-monger times* Del. *Berod*, Q. *berod*; Kit. *bear-*
Cap. et cet. *costermonger days* Coll. *herd*; or *bear-herd*: Johns. et cet.

155. Vertue] Miss WINSTANLEY (ed. 1918): Probably in the Latin sense of valor or courage.

of ... regard] *N.E.D.* (Regard *sb.* 5b): *Of ... regard*, of (small, great, etc.) account, estimation, importance, or value. *Obs.*

155-6. *Costormongers*] See textual notes.—JOHNSON (ed. 1765): In these times when the prevalence of trade has produced that meanness that rates the merit of every thing by money.—STEEVENS (Var. '78): A *coster-monger* is a *costard-monger*, a dealer in apples called by that name, because they are shaped like a *costard*, i.e. a man's head.—Miss PORTER (ed. 1911) [defending F]: [Falstaff] puns on 'costard,' meaning both an apple and a man's head, with an offensive personal slur at the Justice, as one of these same contemptible *Costormongers* or headmongers whose trade is to live by his wit.—COWL (ed. 1923): The allusion may, however, be to the decay of fighting with weapons in "these degenerate times" when gentlemen settle their quarrels after the fashion of *costermongers*; see III.ii.34-6.—[It is hard to see why editors read *coster-monger* instead of *costermongers*, on which Q and F agree. It means the same thing and has better authority. See p. 509.—ED.]

156. true ... Beare-heard] The bearherd is "the keeper of a bear, who leads him about for exhibition. *Obs.*" (*N.E.D.*). *N.E.D.* does not record Q *Berod*, but gives *berrord* as a variant spelling, which seems close enough.—DEIGHTON (ed. 1893): Men of real valour can find no better occupation than that of bear-leader in exhibitions.—COWL (*T.L.S.* 26 March 1925, p. 222): This is an abstruse saying, which would, however, have had point for an Elizabethan audience familiar with *The Pedlers Prophecy* (1595), a moral play that has been ascribed on questionable grounds to Robert Wilson the elder. The Pedlar, confounding apparently Arcturus (the Bear-ward) with King Arthur (Falstaff's "true valour"?), predicts various calamities as about to befall "When *Arthur* shall become a Beareward, And go before the great terrible Beare" ([ed. Greg, *M.S.R.*, 1914,] ll. 849-50). The title of the play, *The Pedlers Prophecy*, would account for the epithet "costermonger" in Falstaff's speech.—CRIPPS (*T.L.S.* 2 April 1925, p. 253): [Edward Alleyn] acquired, in 1594, an interest in the baiting-house at Paris Garden ... It is recorded (Stow) that on special occasions he took part in the baiting himself; and eventually (1604) he obtained the office of "Master of the Royal game of bears, bulls, and mastiffs." Here, then, surely we have the key to Shakespeare's allusion. ... "True Valour" (used half satirically) would be appro-

cie is made a Tapster, and hath his quicke wit waisted in 157
 giuing Recknings: all the other gifts appertinent to man
 (as the malice of this Age shapes them) are not woorth a
 Gooseberry. You that are old, confider not the capaci- 160
 ties of vs that are yong: you meafure the heat of our Li-
 uers, with the bitternes of your gals: & we that are in the 162

157. *hath*] Om. Q, Neil.

them) are] *the one* Q.

158. *Recknings*] *reckonings* Q,
 Theob. ii, Warb. et seq.

160. *Gooseberry.*] *goosbery*, Q.

161. *you*] *you doe* Q, Cam. +, Neil.

159. *this*] *his* Q.

162. &] *vnd* Johns. i.

priate, since Alleyn was especially associated with "valorous" parts (such as "Tamburlaine"). In the same way ... "pregnancy (*i.e.*, 'quick wit') is made a tapster," is doubtless an allusion to a "change of profession" on the part of another of Shakespeare's (professional) contemporaries.

156-7. *Pregnancie*] CLARKE (*Sh. Key*, 1879, p. 578): Intellectual capacity, fertility of thought.

157. *hath*] On the omission of this word from Q see p. 505.

wit] *N.E.D.* (*Wit sb.* 2): Mental capacity, understanding, intellect.—[Cf. ll. 169, 188, 228 below, II.iv.241, IV.iii.89, 105, V.v.52.]

158. *appertinent*] ONIONS (1911): (By-form of 'appurtenant' after Latin 'pertinere') belonging or becoming to.

159. *this*] Q *his* is a typographical error.

them) are] KELLNER (1925, p. 14) describes Q *the one* as a misreading of *thē are*.—WILSON (*MS. of Hamlet*, 1934, i. 109) explains *one* in Q as the result of the confusion of *a* and *o* combined with a minim error.

159-60. *not ... Gooseberry*] Though this sounds proverbial, and is said to be proverbial by some editors, I cannot find another instance or any record of it in the dictionaries of proverbs. W. G. SMITH (1935, pp. 327 f.) cites many proverbial phrases of this type, but not this one.—ED.—COWL (ed. 1923) quotes *Troilus* V.iv.11, "not proved worth a blackberry".

160-2. *You ... gals*] Miss ANDERSON (1927, p. 37): Falstaff makes a difference in physiological conditions the basis of his argument that age cannot understand youth. ... The difference between youth and age results from a difference in temperament. Life itself, according to La Primaudaye [*The French Academie*, ed. 1618, p. 554] consists in the preservation of the instruments the soul uses in the body, and the chief of these are heat and moisture.—COWL (ed. 1923): For this contrast between youth and age Shakespeare is indebted to Lyly, *Euphues, the Anatomy of Wyt* (ed. Bond, 1902, i. 192-3) where Euphues remonstrates with Eubulus: "Doe you measure the hotte assaults of youth, by the colde skirmishes of age? whose yeares are subiect to more infirmities then our youth, we merry, you melancholy", etc. The thought is used again by Lyly in *Loues Metamorphosis* IV.ii [*op. cit.* iii. 323]: "That old man measureth the hot assault of loue with the cold skirmishes of age".

161-2. *Liuers*] *N.E.D.* (*Liver sb.*¹ 2a): Formerly often mentioned *fig.* with allusion to the ancient notion that it was the seat of love and of violent passion generally.—[Cf. IV.iii.107, V.v.34.]

162. *gals*] SCHMIDT (1874): The bile (rancor).

vaward of our youth, I must confesse, are waggess too. 163

Iust. Do you set downe your name in the scrowle of youth, that are written downe old, with all the Charracters of age? Haue you not a moist eye? a dry hand? a yellow cheeke? a white beard? a decreasing leg? an increasing belly? Is not your voice broken? your winde short? your 168

164. *Iust.*] Lo. Q.

165. *downe old,*] *downe, old* Q.

166-70. *eye? ... hand? ... cheeke? ... beard? ... leg? ... belly? ... broken? ... short? ... single? ... Antiquity?*] Ff, Rowe i, iii. *eye, ... hand, ... cheeke, ... beard, ... leg, ... belly? ... broken, ... short, your chinne double, ... single, ... antiquitie,* Q, Coll. i, ii, Sing. ii, Del. Craig. *Eye? ... Hand? ... Cheek? ... Beard? ... Leg? ... Belly; ... broken? ... short? ... single? ... Antiquity?* Rowe ii. *eye, ... hand? ... cheek, ... beard? ... leg, ... belly? ...*

broken? ... short? your chin double? ... single? ... antiquity? Cap. *eye? ... hand? ... cheek? ... beard? ... leg? ... belly? ... broken? ... short? your chin double? ... single? ... antiquity;* Sta. *eye, ... hand, ... cheek, ... beard, ... leg, ... belly? ... broken, ... short, your chin double, ... single, ... antiquity?* Wh. Ktly, Coll. iii, Huds. i, Neil. *eye? ... hand? ... cheek? ... beard? ... leg? ... belly? ... broken? ... short? your chin double? ... single? ... antiquity?* Pope et cet.

167. *a white*] *white* Coll. iii.

163. *vaward ... youth*] POPE (ed. 1723): *I.e.* van-guard [of our youth].—THEOBALD (letter to Warburton, 15 Jany. 1729): But where's the Wonder, y^t people should be *Wags* in the *prime* or *first Line* of Youth, to [kee]p to our Poet's allusion?—I cannot help suspecting the passage: tho' Falstaffe would [not a]llow himself to be old, I believe, he would insinuate y^t he was in the *last Stage* of [yo]uth, & yet a *Wag nevertheless*. What if we should read—REAR-GUARD? Or [wha]t if the Poet coined a Word, nearer to the Traces of the Text—WANE-WARD? *i.e.* [towar]ds the *Wane*, or Decline of Youth.—HUDSON (ed. 1880): People in the *vaward* of their youth, I suppose, are people *just passing out of* their youth.—QUILLER-COUCH (*Tales*, 1900, p. 214): The prime of our youth.—*N.E.D.* (*Vaward* c): *fig.* The fore-front; the early part. *Obs.* [Quotes this line.]—[Theobald and Hudson are right, I think.—ED.]

164-70.] MASON (1785, pp. 186 f.): This speech of the chief justice is somewhat in Falstaff's own style, which verifies what he says of himself, "that all the world loved to gird at him, and that he was not only witty in himself, but the cause of wit in other men."

165-6. *Charracters*] COWL (ed. 1923): Characteristics, with a play on the sense "letters."—[Or, rather, "letters", with a play on the sense "characteristics".—ED.]

166. *moist*] *N.E.D.* (*Moist* a. 1b): Of the eyes: In the 16-17th c. also, Watery, 'rheumy' (as one of the signs of old age) [quoting this line].

dry] BRAND (1813, ii. 501): The Chief Justice ... enumerates a *dry Hand* among the characteristics of age and debility.—SCHMIDT (1874): Sapless, barren. Hence used of the flaccidity of age.—COWL (ed. 1923) quotes *Othello* III.iv.33-4, "*Oth.* Give me your hand: this hand is moist, my lady. *Des.* It yet has felt no age nor known no sorrow"; *Venus* 25-6, "With this she seizeth on his sweating palm, The precedent of pith and livelihood".

wit fingle? and euery part about you blasted with Anti-
quity? and wil you cal your felfe yong? Fy, fy, fy, fir *Iohn*. 170

Fal. My Lord, I was borne with a white head, & fom-
thing a round belly. For my voice, I haue loft it with hal- 172

170. *cal*] yet call Q, Pope et seq. born about three of the afternoon Coll.

171. *borne*] borne about three of the conj.
clocke in the afternoone, Q, Pope et seq. 172. *belly*.] bellie, Q.

169. *wit*] See note on l. 157 above.

single] MASON (1785, p. 186): Half-witted.—STEEVENS (ed. 1793): *Single* often means *small*, as in the instance of beer; the strong and weak being denominated *double* and *single* beer. ... Macbeth also speaks of his "single state of man" [I.iii.140].—*N.E.D.* (*Single a.* 12b): Slight, poor, trivial. *Obs.* [Quotes this.].—Dr. ADAMS quotes *Romeo* II.iv.64, "O single-soled jest, solely singular for the singleness!"—[Cf. also *Coriolanus* II.i.34.]

169-70. *Antiquity*] *N.E.D.* (*Antiquity sb.* 2): Old age (of human life); seniority. *Obs.* [Quotes this line as its earliest example.]

170. *Fy*] *N.E.D.* (*Fie int.* 1): An exclamation expressing, in early use, disgust or indignant reproach.

171. *borne*] See textual notes.—WHITE (ed. 1859): [The words omitted in F] are retained in this edition after some hesitation; for although they are not uncharacteristic, I have hardly a doubt that they are a 'gag' whimsically introduced by the actor of the part, to make *Falstaff* speak of himself as the mere offspring of the stage;—the hour for the commencement of the play in Shakespeare's time having been three o'clock in the afternoon, about which time, of course, *Falstaff* made his first appearance in the world.—[Q of the clocke is the uncontracted form of the current *o'clock*. See FRANZ (3 ed., 1924) §512. Cf. v.v.5.]

white head] TIESSEN (*E.S.* ii, 1879, p. 444): *Falstaff* was born with a white head because he came into the world so late in the day.

171-2. *something a*] *N.E.D.* (*Something adv.* 2b): In some degree; somewhat. Qualifying an adj. Freq. in the 17th and 18th centuries. Now *rare*. With *a* or *an* inserted before the adj. *Obs.* [Quotes this line.].—[See ABBOTT (1870) §68. Cf. iv.ii.87.]

172-3. *hallowing*] *N.E.D.* (*Hallow v.* 2): To shout, in order to urge on dogs to the chase, assist combined effort, or attract attention. Hence *Hallowing*, *vbl.sb.* and *ppl.a.* [quoting this line].—HERFORD (ed. 1899): Does *Falstaff* mean 'hallelu-ing'? L.—COWL (ed. 1923): In W. R., *A Match at Midnight*, I.i [Hazlitt's Dodsley xiii. 14], a highwayman referring to a prospective booty, a traveller on the highway, exclaims: "There's a morning bird, his flight, it seems, for London: he halloos and sings sweetly: prythee, let's go and put him out of tune." The conjunction here of "halloos" and "sings," and of "hallowing" and "singing" in the text, suggests that "halloing" as well as "singing" should be construed with "of anthems."—IDEM (*Notes*, 1928): Holinshed, *Chronicles* (ed. 1587), "The Conquest of Ireland" by Giraldus Cambrensis, transl. by John Hooker, cap. 6 [vol. ii, sig. Biv^v]: "Dermon Mac Morogh was a tall man of stature, and of a large and great bodie ... and by reason of his

lowing and finging of Anthemes. To approue my youth 173
farther, I will not: the truth is, I am onely olde in iudge-
ment and vnderstanding: and he that will caper with mee 175
for a thoufand Markes, let him lend me the mony, & haue
at him. For the boxe of th'eare that the Prince gaue you,
he gaue it like a rude Prince, and you tooke it like a fenfi- 178

172-3. *hallowing*] *hollowing* F₃F₄,
Rowe. *hollaing* Mal. Steev. Varr.
Sing. Knt. Coll. i, ii, Dyce i, Sta.
Wh. i, Hal. Ktly, Del. Craig. *hal-*
loeing Dyce ii, iii, Coll. iii, Huds. i,
Wh. ii, Irv. Neil. *halloing* Cam. Glo.
Her. Cowl. *halloaing* Kit.
174. *farther*] F₂, Knt, Coll. Wh. i.
further Q, F₃F₄ et cet.
not:] not. F₃F₄, Rowe, +,
Var. '73, Neil.
177. *him.] him* Q.
of th'] F₂, Wh. i. *oth'* F₃.
o'th' F₄, Rowe, +. *o'the* Varr. Rann,
Mal. Steev. Varr. Sing. Knt, Coll.
Ktly, Del. Craig. *of the* Q, Cap. et
cet.
eare] *yeere* Q.

continuall halowing and crieng his voice was hoarse." ... The germ of the thought is perhaps to be found in the words quoted.—RIDLEY (ed. 1934): Though 'hallow' is normal Elizabethan for 'hallo,' 'hallo' is here inept in connection with singing of anthems. And 'hallow' also means 'to keep holy day.'—[Keeping holy day is not usually a strain on the voice. Falstaff has lost his voice in putting it to two unexceptionable uses—halloing to the hounds (or in battle?) and singing anthems.—ED.]

173. *singing of Anthemes*] Miss WINSTANLEY (ed. 1918): In accord with his character as a Lollard or Puritan.

of] See ABBOTT (1870) §178.

approue] See note on l. 146 above.

174-5. *olde ... vnderstanding*] BOWDEN (1899, p. 142) quotes 1 Corinthians xiv. 20, "but in vnderstanding bee of a ripe age" [Genevan version].—NOBLE (1935, p. 175): See Job xii. 12: "Among olde persons there is wisdom, and in age is vnderstanding" (Genevan version: "Among the ancient is wisdom, and in the length of dayes is vnderstanding").

175. *caper*] *N.E.D.* (*Caper* v.¹): To dance or leap in a frolicsome manner.
with] In competition with.

176. *Markes*] SCHMIDT (1875): Mark, a sum of thirteen shillings four pence.—[Cf. II.i.29.]

176-7. *haue at him*] *N.E.D.* (*Have* v. 20): *Have at*: To go at or get at, esp. in a hostile way; to have a stroke at, make an attempt at. Chiefly in imperative; announcing the speaker's intent to get at or attack.

177. *of*] According to FRANZ (3 ed., 1924, §520), the use of *of* where *on* is now usual occurs less frequently than that of *on* for *of* (see note on I.iii.108) and chiefly in the speech of the uneducated. It seems most frequent in phrases denoting proximity; see ABBOTT (1870) §175. Cf. l. 223 below (Q), II.iv.175 (Q A, F *On*), 307 (Q). See also note on l. 22 above.

eare] For the Q form, *yeere*, see WYLD, *History of Modern Colloquial English* (1920), p. 308.

ble Lord. I haue checkt him for it, and the yong Lion re-
pents: Marry not in ashes and sacke-cloath, but in new 180
Silke, and old Sacke.

Iust. Wel, heauen send the Prince a better companion.

Fal. Heauen send the Companion a better Prince: I
cannot rid my hands of him.

Iust. Well, the King hath feuer'd you and Prince *Har-* 185
ry, I heare you are going with Lord *Iohn* of Lancaster, a-

179. *checkt*] Q, Ff, Rowe, +.
check'd Cap. Varr. Rann, Mal. Steev.
Wh. Huds. Irv. Neil. *checked* Var.
'03 et cet.

179-80. *repents*:] *repents*, Q. *re-*
pents,—Dyce, Hal. *repents*. Ktly.

180. *ashes and*] Om. F₃F₄, Rowe i,
ii.

182, 185, 202, 206. *Iust.*] Lord Q.
Ch. *Iust.* Rowe et seq. (subs.).

182, 183. *heauen*] Ff, Cap. Varr.
Rann, Mal. Steev. Varr. Sing. Knt,
Ktly. *Heav'n* Rowe, +. *God* Q,
Coll. et cet.

182-3. *companion.* ... *Prince*:]
Ff, Rowe, Pope. *companion.* ...
prince, Q. *companion.* ... *Prince*.
Johns. i. *companion!* ... *Prince!*
Theob. et seq.

185. *feuer'd*] *severed* Varr. '03, '13,
'21, Sing. i, Knt, Coll. Dyce, Sta.
Hal. Cam. Glo. Del. Craig, Her.
Cowl.

185-6. *you and Prince Harry*,] Ff,
Rowe. *you*: Q. *you and Prince*
Harry. Pope, +, Var. '73, Coll. Wh.
i, Ktly, Del. Craig, Neil. *you and*
prince Harry: Cap. et cet.

179. *checkt*] *N.E.D.* (Check *v.*¹ 11): To rebuke, reprove, reprimand. *arch.*
or *dial.*—[Cf. III.i.71.]

yong Lion] COWL (ed. 1923): Cf. 1 *Henry V* III.iii.146-50.

180-1. *Marry ... Sacke*] COWL (ed. 1923): Spoken, Craig suggests, as an
aside.

180. *Marry*] ONIONS (1911): Orig[inally] the name of the Virgin Mary used
as an oath or invocation; = 'indeed, to be sure'.—[Cf. I.iii.22, II.i.75, II.ii.87,
101, II.iv.49, 347, III.ii.99, 103, 127, 252, V.iii.10, V.v.82.]

ashes and sacke-cloath] NOBLE (1935, p. 176): Matt. xi. 21, Luke x. 13:
"they would haue repented long ago in sackcloth and ashes."

180-1. *new ... Sacke*] BOWLE (apud Malone, ed. 1790): So, Sir John Haring-
ton, of a reformed brother. *Epigrams* L[iber] 3. 17: "Sackcloth and Cinders
they aduise to vse, Sack, Cloues, and Sugar, thou wouldst haue to chuse."—
TILLEY (*S.A.B.* xii, 1937, pp. 55 f.): [Cf.] *Martins Months Minde* (1589), ...
attributed to Nashe: "Away with silke, for I will mourne in sack, *Martin* is
dead" [*Complete Works of Nashe*, ed. Grosart, 1883-4, i. 196]. ... [The
source is] the proverb "to mourn in sack and claret" [which is thus defined in
the *Piazza Universale* of Giovanni Torriano (1666) s.v. Bocca, p. 16:] to be-
moan with the mouth and to rejoyce with the heart, *viz.* to mourn, as the
saying is, in sack and claret.—[Cf. Dekker, *Old Fortunatus* I.i (*Dramatic*
Works, ed. Pearson, 1873, i. 97): "yet I will not mourne in ashes, but in
Musicke".]

181. *Sacke*] *N.E.D.* (Sack *sb.*³ 1): A general name for a class of white wines
formerly imported from Spain and the Canaries.

185-6. *you ... Harry*] On the difference between Q and F see p. 505.

gainst the Archbishop, and the Earle of Northumberland 187

Fal. Yes, I thanke your pretty fweet wit for it: but
looke you pray, (all you that kisse my Ladie Peace, at (B4)
home) that our Armies ioyn not in a hot day: for if I take 190
but two fhirts out with me, and I meane not to fweat ex-
traordinarily: if it bee a hot day, if I brandish any thing
but my Bottle, would I might neuer fpit white againe: 193

188. *Yes*] Ff, Rowe, +, Knt. *Yea* '78, '85, Rann, Mal. Steev. Varr.
Q, Cap. et cet. Sing. Dyce, Sta. Hal. Ktly, Huds. i.

it:] it. Cap. et seq.

and I Coll. Cam. +, Knt ii, Del. Irv.

189. *you*] *you*, Theob. Warb. Johns.
Dyce, Hal.

Craig, Neil.

190. *if*] F₂F₃, Knt i. Om. F₄, Rowe,
Pope, Han. *by the Lord*, Q, Theob.
et cet.

193. *my*] a Q, Pope, +, Cam. +,
Irv. Neil.

Bottle,] *bottle.* Q.

would] Ff, Rowe, +, Var. '73,

191. *and*] *an* Rid. (Walker conj.).

Sta. *I would* Q, Cap. et cet.

192. *if I*] & *I* Q. *an I* Cap. Varr.

againe:] again. Rowe et seq.

188. *Yes*] On Q *Yea* see p. 506.

I ... *it*] DELIUS (ed. 1857): Falstaff ascribes this unwelcome employment on military service to the influence of the Chief Justice.—COLLINS (ed. 1927): Probably "I thank you for the information (which I know already)"; it is unlikely that Falstaff implies that the Chief Justice had anything to do with "severing" him from the Prince, though the *smell a fox* of line 143 may mean that Falstaff is somehow suspicious of him.

wit] See note on l. 157 above.

189–90. *looke ... day*] DEIGHTON (ed. 1893): With the inference that if it is too hot for him to exert himself, there will be little hope of a continuance of those blessings of peace.

189. *looke*] *N.E.D.* (Look *v.* 3b): To take care, make sure, see (*that* or *how* something is done; also with omission of *that*). Now *arch.* [Quotes *Othello* iv.iii.8, "look it be done".]

190. *in*] *N.E.D.* (In *prep.* 21b):=On [quoting this line].—[See FRANZ (3 ed., 1924) §503.]

191. *two shirts*] MONAGHAN (*S.P.* xviii, 1921, p. 355) notes that in *The Famous Victories*, sc. x, Derrick goes to war equipped with two shirts (see p. 529).

192–3. *if I ... Bottle*] COWL (ed. 1923): Cf. *1 Henry IV* v.iii.48–52.

193. *spit white*] STEEVENS (Var. '73): May I never have my stomach heated again with liquor; for, to *spit white* is the consequence of inward heat. So in [Lyly's] *Mother Bombe*, ... 1594 [ed. Bond, 1902, iii. 198], "*Ris. ... they haue sod theyrs [their livers] in sacke these fortie yeeres. Half. That makes them spit white broth as they doo.*"—IDEM (Var. '78): Again, in the *Virgin Martyr* [III.iii] by Massinger [ed. Cunningham, 1897, p. 20]:—"I should not have spit white for want of drink."—COLLIER (ed. 1842): It may however be doubted, whether Falstaff would wish to "spit white," that being the result of disease; and the expression may merely have reference to his exertions and wounds in the expected conflict, which might compel him to spit blood.—

There is not a daungerous Action can peepe out his head,
 but I am thrust vpon it. Well, I cannot laſt euer, 195
 *but it was alway yet the tricke of our English nation,
 *if they haue a good thing, to make it too common. If yee 197

195. *it.*] Q, Ff, Rowe, +, Var. '73, Sta. Ktly, Del. Craig, Neil. *it*: Cap. et cet.

euer,] Q. *euer*. F₁Ff, Rowe, +, Cap. Coll. Sing. ii, Wh. i, Del. Craig. *for ever*—Var. '73. *for ever*. Ktly (Coll. conj.). *ever*: or *ever*; Var. '78 et cet.

196–201. *but ... motion.*] Om. F₁Ff, Rowe.

196. *alway*] Q, Dyce, Hal. Cam. +, Knt ii, Huds. Irv. Neil. *always* Pope et cet.

yet] Om. Pope, Han.

197. *ye*] *you* Han. Cap. Varr. Rann, Mal. Steev. Varr. Sing. i, Knt, Coll. Wh. i, Del. Craig.

STAUNTON (ed. 1858): May I never be thirsty again.—WHITE (ed. 1859): A sign of age, weakness, and disease [quoting Marston, *Fawn* II.i.314 (ed. Bullen, 1887, ii. 147), "O Zuccone, spit white, spit thy gall out";] why should Falstaff wish to do it?—CLARKE (ed. 1865): Falstaff, with his relish for wine, desires to feel [thirst], as giving anticipatory zest.—FURNIVALL (*N.S.S. Trans.* 1875–6, p. 346) quotes *Batman vppon Bartholome*, ed. 1582, lib. vii, addition to cap. 30, fol. 97: "If the spettle be white Viscus, the sicknesse commeth of fleame: if black ... of melancholy ... The whitte spettle not knottie, signifieth health."—DEIGHTON (ed. 1893): "May I never again have wine enough to produce this effect; or rather, perhaps, may I never have a debauch over-night, to make me thirsty in the morning." ... Rabelais, bk. ii, ch. 7, writes, "every man found himself so ... a-dry with drinking these flat wines, that they did nothing but spit, and that as white as Maltha cotton, saying, We have got the Pantagrue, and our very throats are salted."—MOYES (1896, p. 45): The more natural meaning here seems to be the contrast between "spitting white" and "spitting yellow," the latter being so common in bad cases of bronchitis and consumption, as compared with a simple whitish spittle.—DORAN (*Sh.'s England*, 1916, i. 440): A supposed sign of intemperance.—*N.E.D.* (White *sb.* 15a): *To spit white*: to eject frothy-white sputum from a dry mouth [quoting this line].—[If the *N.E.D.*'s definition is applied strictly to this passage, Falstaff wishes he would never be dry again—no curse at all to a man like him. Consequently, it seems more likely that he associated white spittle with drinking deep. But it may be that we are looking for more meaning than is to be found in his words; perhaps this is only Falstaff's way of saying, "Would I might never spit again".—ED.]

194. *Action*] Military operation (*N.E.D.*, *Action sb.* 10).—[Cf. IV.i.202, IV.iv.100, IV.v.232.]

peepe out] *N.E.D.* (Peep *v.* 3): *trans.* To cause to appear slightly; to put forth or protrude (the head, etc.) *out* from a hiding-place [quoting this line as its earliest example].

196–201.] On the omission of these lines in F, see p. 500.

196. *alway*] *N.E.D.* (*Alway* 2): At all times, on all occasions.—[In Middle English] confused with the genitive form, *Always*, which has superseded it in prose, *alway* surviving only in poetry or as an archaism (*N.E.D.*).

*will needs fay I am an olde man, you should giue me rest: 198

*I would to God my name were not so terrible to the enemy

*as it is, I were better to be eaten to death with a rust, 200

than to be scoured to nothing with perpetuall motion.

Iust. Well, be honest, be honest, and heauen bleffe your Expedition.

Fal. Will your Lordship lend mee a thousand pound, to furnish me forth? 205

198. *rest:*] *rest.* Cap. et seq.

a rust] *rust* Rann, Mal. Steev.

200. *is,*] *is!* Pope, +, Var. '73. *is.* Varr. Sing. Knt, Coll. Sta. Wh. i,

Cap. Var. '78, '85, Rann, Mal. Steev. Ktly, Del. Huds. i, Craig (Mason

Varr. Sing. Knt, Sta. Ktly, Neil. conj.).

is: or *is;* Coll. et cet. 202. *heauen*] Ff, Varr. Rann, Knt.

Heav'n Rowe, +. *God* Q, Cap. et cet.

197. *yee*] See ABBOTT (1870) §236, FRANZ (3 ed., 1924) §288. Cf. IV.ii.81, IV.iii.12.

198. *will needs*] *N.E.D.* (Needs *adv.* e): *Will needs*, implying determination or fixity of purpose. Now *arch.*—[Cf. IV.v.109.]

199–200. *I ... is*] MONAGHAN (*S.P.* xviii, 1921, p. 355) quotes *The Famous Victories*, sc. xix (sig. F4^v): "I was cald the bloodie souldier amongst them all".

200. *I were better*] See note on l. 87 above.

201. *perpetuall motion*] COWL (ed. 1923): The idea of "perpetual motion" was not new in Shakespeare's time. A design for a machine to generate perpetual motion appears in Villard d'Honnecort's Sketch Book (thirteenth century). Several treatises on perpetual motion were published in the late sixteenth century. Edmund Jentill, in a letter to Lord Burghley, Oct. 1594, professed to have invented a "perpetuall motion," able to "dryve a myll". Jonson alludes to a similar invention in *The Silent Woman* (1609), v.i [ed. Herford & Simpson, 1925+, v. 258]: "The perpetuall motion is here, and not at *Eltham*". The idea of perpetual motion was exploited by charlatans. See e.g. T. Tomkis, *Albumazar* I.v, where the astrologer Albumazar despatches, as a gift to "the house of Ottoman," "The perpetual motion With a true 'larum in't, to run twelve hours 'Fore Mahomet's return" [Hazlitt's Dodsley, 1874, xi. 318].

202–3.] MORGANN (1777, p. 37): The Chief Justice seems by his answer to admit the fact [that there is not a dangerous action can peep out his head but Falstaff is thrust upon it].

202. *honest*] Virtuous, upright (*N.E.D.*, *Honest a.* 3a).—[Cf. II.i.33.]

204–5.] HUDSON (ed. 1852): The point and aptness of this question are so subtle as to be, perhaps, not always taken. The Judge has just been exhorting him to honesty: he therefore says,—Will your lordship let me have something to be honest with? If you will lend me a thousand pounds, I will agree not to steal for a while.—Miss WINSTANLEY (ed. 1918): Falstaff sees that he has succeeded in mollifying the Chief-Justice and hence he makes this startlingly impudent request. It should be noted as the exact sum which he succeeds later in obtaining from Justice Shallow.

205. *furnish ... forth*] *N.E.D.* (*Furnish v.* 10a): Used by Sh. with the

Iust. Not a peny, not a peny: you are too impatient 206
to beare crosses. Fare you well. Commend mee to my
Cofin Westmerland.

Fal. If I do, fillop me with a three-man-Beetle. A man 209

207. *well.*] Ff, Rowe, +, Var. '73, Sta. *well*! Neil. *well*: Q, Cap. et cet. (subs.).

208. *Westmerland*] Q, Ff. Westmorland Rowe, Pope, Theob. Han. Warb. Johns. ii, Var. '73. Westmoreland Johns. i et cet.

208. [Exit. Ff, Rowe, +, Varr. Rann. Exeunt *Ch. Just.* and *Gent.* Cap. Exeunt Chief-Justice and Servant. Cam. +, Craig, Neil. Exeunt Chief Justice and Apparitors. Irv. Exeunt *Ch. Just.* and *Atten.* Mal. et cet. (subs.).

209. *If*] Om. F4.

sense = [To supply with what is necessary]; echoed by later writers [quoting this line as its earliest example].

207. **beare crosses**] STEEVENS (Var. '73): I believe a quibble was here intended. Falstaff has just asked his lordship to lend him *a thousand pound*, and he tells him in return, that he is not to be entrusted with money. A *cross* is [a] coin so called, because stamped with a cross. ... So in *As You Like It* [II.iv.10-1], "yet I should bear no cross, if I did bear you; for I think you have no money in your purse".—[*To bear crosses* also means to endure afflictions. Cf. III.i.58].—HUDSON (ed. 1852): The Judge grows more and more facetious, and at last falls to downright punning; thus showing that Falstaff is "not only witty in himself, but the cause that wit is in other men."

207-8. **Commend ... Westmerland**] This makes a respectable blank verse. I do not think, however, that the fact signifies any more than that prose, and especially Sh.'s prose, occasionally falls into a regular iambic movement. See p. 496.

207. **Commend mee to**] *N.E.D.* (Commend v. 5): Now *arch*. Remember me kindly to.—[Cf. II.ii.122, III.ii.64.]

209. **If I do**] DELIUS (ed. 1857): The chief justice uses *commend* merely as a polite expression; Falstaff, however, [wilfully] understands it as = praise.

fillop] *N.E.D.* (Fillip v. 3): To strike smartly [quoting this line].—[J. JOHNSON (Malone's *Suppl.*, 1780) describes, with diagrams, a "diversion" "common with boys in Warwickshire and the adjoining counties" called "filliping the toad". This consists of knocking a toad high up into the air by means of a blow on a tilted board, and it has nothing to do with Sh.—ED.]

three-man-Beetle] POPE (ed. 1723): A *rammer* big enough to require three men to lift it.—WARBURTON (ed. 1747): The term humorously alludes to what they then called a *three-man song*, *i.e.* a catch in three parts.—HEATH (1765, p. 256) [of Warburton's explanation]: They have nothing common to both but the bare number three.—*N.E.D.* (Beetle sb.¹ 1): [An implement] that requires three men to lift it, used in ramming paving-stones, etc.—COWL (ed. 1923): The humour lies in the suggested use of a three-man beetle to produce so insignificant an application of force.

209-11. **A man ... letchery**] COWL (ed. 1923) quotes Dekker, *2 Honest Whore* (ed. Pearson, 1873, ii. 115): "Letchery loues to dwell in the fairest lodging, and Couetousnesse in the oldest buildings, that are ready to fall".

can no more separate Age and Couetoufneffe, then he can 210
part yong limbes and letchery: but the Gowt galles the
one, and the pox pinches the other; and fo both the De- [g^{2va}]
grees preuent my curfes. Boy?

Page. Sir.

Fal. What money is in my purfe? 215

Page. Seuē groats, and two pence.

Fal. I can get no remedy againſt this Confumption of
the purfe. Borrowing onely lingers, and lingers it out,
but the diſeaſe is incureable. Go beare this letter to my
Lord of Lancaſter, this to the Prince, this to the Earle of 220
Weſtmerland, and this to old Miſtris *Vrſula*, whome I

210. *he*] a Q. a' Cam. Glo. Irv. Her. Cowl. 'a Dyce ii, iii, Huds. i, Neil.

212-3. *Degrees*] *Disgraces* Seq. *diseases* Dyce i (Coll. conj.), Coll. ii, iii, Wh. i, Hal. Ktly, Huds. i. *decrees* Word. (Vaughan conj.).

213. *curſes*. *Boy?*] *curſes*, *boy*. Q. *curſes*. *Boy*. Rowe, Pope. *Curſes*. *Boy*,—Theob. Warb. Johns. *curſes*.

Boyl—Varr. Rann, Steev. Varr. Sing. Dyce i, Sta. Hal. Ktly. *curſes*. *Boyl* Han. et cet.

218. *purſe*.] Ff, Rowe, +, Var. '73, Neil. *purſe*, Q. *purſe*: Cap. et cet.

221. *Westmerland*] Q, Ff. Westmorland Rowe, Pope, Theob. Han. Warb. Johns. i, Var. '73. Westmoreland Johns. ii et cet.

212. *pinches*] *N.E.D.* (Pinch *v.* 5) Said of actions causing a painful bodily sensation: To hurt, pain, torture, torment.—[Cf. IV.v.33.]

212-3. *both ... curſes*] STEEVENS (Var. '78): To *prevent*, means in this place to *anticipate*.—SINGER (ed. 1856): It has been proposed to change *degrees* to *diseases*. But there is wit in speaking of a diseased sinner as *graduating* with honours.—COLLIER (ed. 1858): There can be no doubt that "diseases" (the word of the corr. fo. 1632) was misheard *degrees*, and so printed. Falstaff refers to the two "diseases" he had just mentioned, the gout and the pox, which *anticipated* the curses he was about to vent, and rendered them needless.—DELIUS (ed. 1857): Both degrees of the life of man, age and youth, anticipate Falstaff's curse in that the evils which he might curse them with afflict them of their own accord.—MISS HANSCOM (ed. 1912): In what sense *degrees* was used is doubtful; but it may signify grades or conditions of ailment.

216. *groats*] SCHMIDT (1874): Groat, a piece of money valued at four pence.

218. *lingers*] *N.E.D.* (Linger *v.* 6a): quasi-*trans.* with advb. compl. (*forth, on, out*): To draw out, prolong, protract by lingering, tarrying, or dallying [quoting this line].

220-1. *Lancaster ... Westmerland*] See note on II.i (Daniel).

220. *the Prince*] See II.ii.155-6.

221. *Mistress Vrſula*] FLEAY (*Wm. Sh.*, 1886, p. 201), MISS PORTER (ed. 1911), ERLER (1913, p. 28), MISS WINSTANLEY (ed. 1918), and A. E. BAKER (1930, p. 600) all take this as a reference to Mrs. Quickly, who is named Nell in *Henry V* II.i.18 &c. While Sh. may very well have been capable of forgetting that he had dubbed the hostess Ursula between the time that he wrote this

haue weekly fworne to marry, since I perceiu'd the first 222
 white haire on my chin. About it: you know where to
 finde me. A pox of this Gowt, or a Gowt of this Poxe:
 for the one or th'other playes the rogue with my great 225
 toe: It is no matter, if I do halt, I haue the warres for my
 colour, and my Pension shall seeme the more reasonable.
 A good wit will make vse of any thing: I will turne dif-(B4^v)
 eases to commodity. *Exeunt* 229

222. *perceiu'd*] Q, Ff, Rowe, Pope i,
 Cap. Varr. '78, '85, Rann, Wh. Irv.
 Neil. *perceived* Pope ii et cet.

223. *on*] of Q, Coll. Neil.

224. *me.*] *me.* [Exit *Page.*] Cap.
 Var. '78 et seq.

Gowt, ... Poxe:] gout! ... pox!
 Theob. et seq.

225. *th'other*] Ff, Rowe, Pope, Han.
 Wh. *t'other* Theob. Warb. Johns.
the other Q, Cap. et cet.

226. *toe:] toe.* Q, Cap. et seq.

It is] Tis Q. *'Tis* Cap. Coll.
 Sta. Wh. Cam. +, Dyce ii, iii, Del.
 Huds. Irv. Craig, Neil.

matter,] matter Q, Dyce, Wh.
 Hal. Cam. Glo. Huds. et seq.

halt,] halt; Cap. et seq.

228. *I] it* Warb. MS.

229. *Exeunt]* Ff, Rowe, +, Var.
 '73. Om. Q, Mal. Exit. Cap. et cet.

scene and the time that he wrote *Henry V*, it is at least equally possible that Mrs. Ursula belongs to the same class of Falstaff's victims as Mrs. Bridget in *Merry Wives* (II.ii.10).—ED.

223. *on*] On Q of see note on l. 177 above.

224. A pox ... Poxe] DORAN (*Sh.'s England*, 1916, i. 436): As [Falstaff] complains that 'it plays the rogue with my great toe', gout was the correct diagnosis.

A pox of] A common form of imprecation. On the preposition see FRANZ (3 ed., 1924) §500.

226. *halt]* N.E.D. (*Halt* v.¹ 1): To be lame, walk lame, limp. *arch.*

227. *colour]* N.E.D. (*Colour* sb. 12b): Allegeable ground or reason, excuse. Obs.—[Cf. v.v.93, 95.]

Pension] MORGANN (1777, p. 56): The mention *Falstaff* here makes of a pension, has I believe been generally contrued to refer rather to *hope* than *possession*, yet I know not why: For the possessive *MY*, *my pension* (not *a pension*) requires a different construction.

228. *wit]* See note on l. 157 above.

229. *commodity]* STEEVENS (Var. '78): Profit, self-interest.—ROLFE (ed. 1880) quotes *Lear* IV.i.22, "our mere defects Prove our commodities".

Scena Quarta.

*Enter Archbishop, Hastings, Mowbray, and
Lord Bardolfe.*

2

1. Scena Quarta.] F₃F₄. Scæna Quarta. F₂. Om. Q. *Scene IV.* Rowe, Cap. *Scene VI.* Pope, Han. Warb. Johns. *Scene III.* Var. '73 et seq.

[York. Pope. the Archbishop of York's Palace. Theob. Han. Warb. Johns. Varr. Rann. A room in the *Archbishop of York's* palace. Dyce i, Hal. York. The *Archbishop's* Palace. Cam. +, Irv. Neil. York. A Room in the Archbishop's Palace. Cap. et cet.

2-3. Enter ...] Enter th' Archbishop, Thomas Mowbray (Earle Marfhal) the / Lord Hastings, Fauconbridge, and Bardolfe. Q. Enter the Archbishop of York; Thomas Mowbray, Earl Marfhal; the Lords Ha-

stings, and Bardolph. Cap. The *Archbishop, the Lords Hastings, Mowbray, and Bardolph* discovered seated. Irv.

Archbishop] Ff. the *Archbishop* Dyce, Hal. Cam. +, Coll. iii, Huds. Irv. Neil. Arch-Bishop of York Rowe, +, Var. '73. the Archbishop of York Cap. et cet.

Hastings] Rowe, +, Var. '73. lord Hastings Var. '78, '85, Rann. the *Lord Hastings* Knt. the Lords *Hastings* Cap. et cet.

Mowbray] *Thomas Mowbray* (Earl Marfhal) Pope, +, Cap. Varr. Rann. *Mowbray*, Earl Marshal Coll.

3. Lord Bardolfe] Ff. Lord *Bardolph* Rowe, +, Varr. Rann, Knt, Sing. ii, Ktly. *Bardolph* Cap. et cet.

1.iii.] Ax (1912, pp. 62 f.): Not many historical facts are contained in this scene for Holinshed does not mention any such conference of the conspirators as is represented here. The want of a corresponding passage in the chronicle does not however prejudice the likelihood of such a deliberation.—HERFORD (ed. 1928): The scene changes to the archbishop's palace at York, where 'the gentle archbishop', if not actually 'up', as had been reported to his ally Northumberland (1.i.205), is about to decide to rise. Lord Bardolph has ridden from Warkworth, and has clearly concluded from the demeanour of Northumberland that help from him cannot be relied on, and must not be taken into account in estimating their power of opposing the king. He presses this point forcibly in the discussion and the archbishop recognizes the weight given to it by Hotspur's vain expectation of his father's help at Shrewsbury. But Hastings urges that the king has other enemies to meet, the French and the Welsh, and may well be unable to spare more to meet the North than the North may hope to beat. The archbishop, already disposed to 'rise', is satisfied, and gives orders for action, with a manifesto explaining the 'occasion of their arms'. They profess to be supporting the will of the people, now, he asserts, repenting of its choice of Bolingbroke; but his scornful parting reflexions on the fickleness of the mob indicate little faith in his cause—a trait in keeping with the loose thinking and loose generalship which marked the entire rising. It clearly did not interest Shakespeare, who liked efficiency, and was about to give it arresting embodiment in Henry V.—COLLINS (ed. 1927): Lord Bardolph cautiously advises them not to move until Northumberland

Ar. Thus haue you heard our caufes, & kno our Means:
 And my most noble Friends, I pray you all 5
 Speake plainly your opinions of our hopes,
 And first (Lord Marshall) what fay you to it?
 Mow. I well allow the occasion of our Armes,
 But gladly would be better fatisfied,
 How (in our Meanes) we should aduance our felues 10
 To looke with forhead bold and big enough

4, 80. Ar.] York. Rowe, +, Varr. Rann.

4. Ar.] Bifhop Q.
caufes] *cause* Q, Pope et seq.
kno] *know* Ff, Rowe, +, Cap.
 Varr. Rann, Knt, Dyce, Sta. Hal.
 Huds. i, Wh. ii. *knowne* Q, Mal. et
 cet.

5. *And*] *Now* Pope, +.

6. *opinions*] *opinion* Johns. i.
hopes] Q, Ff, Rowe, Pope,
 Var. '73. *hopes*; Theob. Han. Warb.

hopes.— Coll. Wh. i, Ktly. *hopes*.
 Johns. Neil. *hope*: Vaughan. *hopes*:—
 or *hopes*: Cap. et cet.

7. *it*] 't Wh. ii.

8. Mow.] Marfh. Q. Mor. F₂.
the] *th'* Pope, +, Dyce ii, iii,
 Huds. i.

9. *fatisfied*] Q, Ff, Rowe, Cap.
 Var. '78, '85, Rann, Mal. Steev. Varr.
 Sing. Sta. Coll. Wh. i, Del. *satisfi'd*
 Wh. ii. *fatisfied* Pope et cet.

has joined them. Lord Hastings is more hopeful, as the King's forces are divided between France, Wales, and themselves. There is dramatic irony in both contentions, and the rebels' cause is made to look more hopeful than it is; for (i) very little danger is really to be expected from Wales (cp. III.i.107-8), and the King has already returned from there (I.ii.100-1), (ii) Northumberland is soon to betray his cause by retiring to Scotland (II.iii.72-3). Finally the Archbishop, who has been using Richard's name for his cause (I.i.220-1), tries to persuade himself that the people are tired of King Henry's rule; but the act ends on a note of doubt.—TIECK (c. 1794; *Das Buch*, 1920, p. 232): This scene has great beauties, only almost all the speeches are too long-winded.

HAINES (*Sh. & the Theatre*, 1927, p. 47) says this is a propertied scene, requiring, however, only a table and chairs.

2-3. Fauconbridge (Q)] Frl. ENGELN (*Jahrbuch* lxiii, 1927, p. 81): Possibly the poet had planned another figure in Northumberland's circle which he later omitted for reasons of economy so that only this one mention gives us information of it.—[See Holinshed iii. 529, p. 534 below, and also pp. 490, 512 ff.]

4. *causes*] DELIUS (ed. 1857): *Our cause* is the same as that which Mowbray later calls *the occasion of our arms* [l. 8].

7. Lord Marshall] ONIONS (1911): Officer charged with the arrangement of ceremonies, esp. with the regulation of combats in the lists.—[See D.P. 12.]

8. *allow*] SCHMIDT (1874): Grant, admit.

Armes] N.E.D. (Arm sb.² 6): Fighting, war, active hostilities.—[Cf. l. 92 below, IV.i.77, IV.ii.130.]

10. *in our Meanes*] ROLFE (ed. 1880): With the means we have.

11. *big*] N.E.D. (Big a. 8b): Haughty, pompous, pretentious, boastful. esp. in the quasi-advb. use, *To talk, look big*.

Vpon the Power and puifance of the King. 12

Haſt. Our preſent Muſters grow vpon the File
To five and twenty thouſand men of choice:
And our Supplies, liue largely in the hope 15
Of great Northumberland, whoſe boſome burnes
With an incenſed Fire of Iniuries.

L. Bar. The queſtion then (Lord *Haſtings*) ſtandeth thus
Whether our preſent five and twenty thouſand
May hold-*vp*-head, without Northumberland: 20

12, 63, 75. *Power*] *pow'r* Pope, +. Var. '73. *thus*:— Sing. Coll. Wh. i,
12. *of the*] *o'th'* Walker. *o'the* Ktly, Del. *thus*: Huds. i, Craig,
Huds. i. Neil. *thus*,— Irv. *thus*; Pope et cet.
King.] *King?* F₄, Rowe, Pope, 20. *hold-*vp*-head*] *hold *vp* head* Q,
Theob. Warb. Johns. Var. '73. F₃F₄ et seq.
15. *liue*] *lie* Dyce ii, iii, Huds. i. *Northumberland.*] F₂F₃. *North-*
(Walker conj.). *umberland.* Q, Cap. Var. '78, '85,
17. *Fire of*] *pile of* or *ire for* Rann, Mal. Steev. Varr. Sing. Knt,
Vaughan. Coll. i, iii, Wh. i, Ktly, Del. Huds. i,
18. *thus*] F₂. *thus*, Q, F₃F₄, Rowe, Craig. Northumberland? F₄, Rowe,
thus;— Cap. Var. '78, '85, Rann, +, Var. '73, Dyce, Sta. Coll. ii, Hal.
Steev. Varr. Dyce, Sta. Hal. *thus*— Cam. +, Irv. Neil.

12. *puifance*] ROLFE (ed. 1880): Used as a dissyllable [as here and in II.iii.57] or trisyllable [as in l. 81 below], according to the measure.

13. *File*] *N.E.D.* (File *sb.*² 3c): A catalogue, list, roll. *Obs.*

14. *five and twenty thousand*] Ax (1912, p. 63): There were at least twenty thousand, according to the chronicle, whereas the dramatist speaks of "five and twenty thousand men of choice," which fills the verse better than "twenty thousand" would have done.

of choice] *N.E.D.* (Choice *sb.* 3): The 'pick,' 'flower,' *élite*. [Quotes R. Hawkins, *Observations* (1622; ed. Bethune, Hakluyt Society, 1847, p. 191), "our enemies [were] thirteene hundred men and boyes ... and those of the choise of Peru".]—C. D. STEWART (1914, p. 140): The number of men alone is not good enough for [Hastings]; he must raise their value by looking at them as being more than ordinary men.

15. *Supplies*] *N.E.D.* (Supply *sb.* 5): *coll. sing.* or *pl.* An additional body of persons; esp. reinforcements of troops. *Obs.* [Quotes this line.]—[Cf. l. 32 below, iv.ii.48.]

liue] *N.E.D.* (Live *v.*¹ 1b): *fig.* of things: To exist, be found. *poet.* [The earliest examples quoted are from Sh.]

largely] ONIONS (1911): Bountifully, copiously, abundantly.

17. *an ... Iniuries*] WALKER (*Crit. Exam.*, 1860, i. 164): *I.e.*, "a fire *incensed* of (*kindled* by) injuries."

18–20.] NOBLE (1935, p. 176): Bardolph touches upon the theme of [the parable of the king making war (Luke xiv. 31)]. It was Shakespeare's object apparently to represent this group of rebels as active in debate but slow in action.

20. *May*] Can. Cf. III.i.69.

Haft. With him, we may.

21

L. Bar. I marry, there's the point:

But if without him we be thought to feeble,
My iudgement is, we should not step too farre
Till we had his Afsistance by the hand.

25

For in a Theame fo bloody fac'd, as this,
Coniecture, Expectation, and Surmife
Of Aydes incertaine, should not be admitted.

Arch. 'Tis very true Lord *Bardolfe*, for indeed
It was yong *Hotspurres* cafe, at Shrewsbury.

30

L. Bar. It was (my Lord) who lin'd himself with hope,
Eating the ayre, on promife of Supply,

32

22. *I*] *Yea* Q, Cam. +, Irv. Neil.

Varr. Rann.

23. *to*] *too* Q, Ff et seq.

29. Arch.] Bifh. Q.

25-8. *Till ... admitted.*] Om. Q.

very] Om. F₃F₄, Rowe.

25. *hand.*] Ff, Rowe, +, Var. '73,
Ktly. *hand*: or *hand*; Cap. et cet.

29, 73. Bardolfe] *Bardolph* Rowe
et seq.

26. *bloody fac'd*] *bloody-faced* Cam.
Glo. Huds. i, Her. Cowl.

30. *case*] *cause* Q.

28. *incertaine*] *uncertain* F₃F₄, Rowe
+, Cap. Varr. Rann, Mal. Steev.
Varr. Sing. Ktly.

31. *was (my Lord)*] *was, my lord*;
Cap. et seq.

29, 91. Arch.] York. Rowe, +,

lin'd] *lined* Q, Cam. Glo. Huds.
i, Her. Cowl.

32. *on*] *and* Q, Neil. in Vaughan.

hold-*vp*-head] *N.E.D.* (Hold *v.* 30b): To *hold up* one's head (fig.): to maintain one's dignity, self-respect, or cheerfulness.—DEIGHTON (ed. 1893): [Offer] a confident resistance.

25-8.] On the omission of these lines in Q, see pp. 476 ff.

25. *had*] The temporal subjunctive. See FRANZ (3 ed., 1924) §643. Cf. IV.v.110, V.i.90.

26. *Theame*] *N.E.D.* (Theme *sb.* 1b): A subject treated by action (instead of by discourse, etc.); matter, subject. *Obs.*

28. *incertaine*] See ABBOTT (1870) §442, FRANZ (3 ed., 1924) §79.

30. *case*] Q *cause* is not certainly erroneous; see *N.E.D.* (Cause *sb.* 10, "the case as it concerns any one"), which quotes *Lucrece* 1295, "The cause craves haste". But typographical error is quite possible.—ED.

31. *who*] ABBOTT (1870, §263): For "*and he*," "*for he*" &c.

lin'd] *N.E.D.* (Line *v.* 1 2): To strengthen by placing something along the side of; to reinforce, fortify. Also *fig.* *Obs.*—DELIUS (ed. 1857) quotes 1 *Henry IV* II.iii.80, "hath sent for you To line his enterprize".—ROLFE (ed. 1880) quotes *Henry V* II.iv.7, "To line and new repair our towns of war".

32. **Eating the ayre**] DELIUS (ed. 1857): Percy's "supply" existed only in the hope of succor from Northumberland and Glendower, and, since he trusted to such airy promises, he fed himself on air. So in *Hamlet* (III.ii.92) "I eat the air, promise-crammed".—*N.E.D.* (Eat *v.* 2b): To eat the air: to be 'fed upon

Flatt'ring himfelfe with Proiect of a power, 33
 Much fmaller, then the fmallest of his Thoughts,
 And fo with great imagination 35
 (Proper to mad men) led his Powers to death,
 And (winking) leap'd into deftruccion.
Haft. But (by your leaue) it neuer yet did hurt, 38
 To lay downe likely-hoods, and formes of hope. (C)

33. *Flatt'ring*] Q, F₂F₃, Pope, +, 34. *Thoughts,*] Q, Ff, Rowe.
 Wh. Neil. *Flattering* F₄ et cet. *thoughts.* Cowl. *thoughts*; or *thoughts*:
with] in Q, Sta. Cam. +, Irv. Pope et cet.
 Neil. 36. *Powers*] *pow'rs* Pope, +.
Proiect] *prospect* Seq.

promises,' tantalized. *Obs.* [Quotes this line only.]—COWL (ed. 1923) quotes T. Heywood, 2 *Fair Maid of the West* I.i [ed. Pearson, 1874, ii. 349]: "our promises are deeds, We do not feed with ayre".

on] Q *and* is understandable as a misreading by the compositor if the MS. read *one*, which is a not uncommon 16th-century spelling of *on*.

Supply] See note on l. 15 above.

33. *Proiect*] *N.E.D.* (*Project sb.* 2): A mental conception, idea, or notion; speculation. *Obs.* [The only examples earlier than 1727 quoted by *N.E.D.* are this line and *Much Ado* III.i.55, "She cannot love, Nor take no shape nor project of affection".]

power] See note on I.i.149.

34.] MUSGRAVE (Var. '78): I.e. which turned out to be much smaller [&c.].—HERFORD (ed. 1899): Smaller in reality than his least exaggerated estimate of it.—SCHMIDT (1875): Thoughts=expectations.

35-7.] Miss ANDERSON (1927, p. 159): Hotspur is the victim of imagination; and a powerful imagination, according to Elizabethan psychology, is likely to enroll the heart against the reason. ... He goes down in defeat made glorious by his very boldness, but to a defeat imminent at the outset because of his inherent tendency to yield to sensitive faculties. Of this weakness in character his friends have been aware.—COWL (ed. 1923) quotes *Dream* v.i.7-8, "The lunatic, the lover, and the poet Are of imagination all compact".

35. *imagination*] ROLFE (ed. 1880): Metrically six syllables.

36. *Proper*] SCHMIDT (1875): Peculiar, belonging to.

Powers] See note on I.i.206.

37.] According to JENTE (1926, No. 203), an allusion to the proverb "Look ere ye leap".

winking] ROLFE (ed. 1880): Shutting his eyes.

39. *formes of hope*] DELIUS (ed. 1857): The images or plans which hope forms.—DEIGHTON (ed. 1893): Formal estimates of what we may hope for.—HERFORD (ed. 1899): Probable issues.—COWL (ed. 1923): The shapes that hope assumes.

L. Bar. Yes, if this present quality of warre,
Indeed the instant action: a cause on foot,

40

40-59. *L. Bar.* Yes ... *else*,] Om.
Q.

40-1. Yes, if ... warre, Indeed the ... action: a ... foot,] Ff, Johns. Sta. Cam. Glo. Cla. Her. Win. Cowl (subs.). Yes, if ... War, Indeed the ... Action, a ... foot, Rowe, Coll. i, Del. Rid. Yes, if ... war, Indeed the ... action (a ... foot) Rann. Yes;— if ... war,—(Indeed the ... action, a ... foot) Knt. Yes, if ... war ... Indeed the ... action, a ... foot, Ktly. Yes, if ... war,—Indeed the ... action,—a ... foot, Craig, Hem. Yes, if ... war, Indeed the ... action—a ... foot—Dtn. Yes, if ... war,—Indeed the ... action: a ... foot—Lob. Yes, in ... war;— Indeed the ... action, (a ... foot) Mal. Steev. Varr. Sing. (subs.). Yes, in ... war,—Indeed the ... action, a ... foot,—Ver. Yes, in ... war;—Indeed, the ... action,—a ... foot,—Dyce, Hal. (subs.). Yes, in ... war: Indeed, the ... action—a ... foot—Wh. i, Rlfe i, Irv. Bul. Cns (subs.). Yes, in ... war Indeed, the ... action, a ... foot Wh. ii. Yes, in ... war. Indeed the ... action—a ... foot—Rlfe ii. Yes, in ... war, Indeed, the ... action. A ... foot Kit. Yes, if ... war Impede the ... act; a ... foot Pope, Theob. Han. Warb. Yes,

if the present quality of war Impede the present action. A ... foot Cap. Yes, in ... war, Indeed of ... action; a ... foot Var. '73, '78, '85 (subs.) (Johns. conj.). Yes, in ... war: Indeed the ... act and ... foot Coll. ii, Huds. (subs.). Yes, in ... war, Indeed the ... act, and ... foot, Coll. iii. Yes, if ... war, This ... action—and ... foot, Word. Yes, if ... war Needed the ... action. A ... foot Neil. Yes, if ... war Impel the ... action. A ... foot Steev. conj. [Yes, in ... war,] Indeed the instanc'd action [: a ... foot] Tollet. Yes, if ... war, Induc'd ... action[: a ... foot] Henley. Yes, if this prescient quality of war Induc'd the ... action. [A ... foot] Mason. Yes, of ... war, Indeed the ... action: [a ... foot] Bulloch. [Yes, in ... war:] Indeed the ... action, the ... foot Bailey. [Yes, in ... war,] Indeed the infant action[, a ... foot,] Moberly. Yes, if ... war Denied the ... action: [a ... foot] Herr. Yes, if ... war Indued the ... action. A ... foot Perring, Vaughan. Yes, in ... war; Indeed the ... action, scarce on foot, Orson. Yes, if ... war End in the ... action[: a ... foot] Cam. conj. Yes, if ... war Induce the ... action[. A ... foot] Furnivall.

40-59.] On the omission of these lines in Q, see pp. 476 ff.

40-1.] This is the chief, perhaps the only real, textual crux in the play. Let us all take a deep breath.—JOHNSON (ed. 1765) and many others have supposed that one or more lines have been lost.—The words themselves would not seem to offer great difficulties, though some have been variously defined. ONIONS (1911) explains that *yes* was “used to correct a negative statement = on the contrary, but it is or was”.—WHITE (ed. 1859) defines *quality* as function or business; HUDSON (ed. 1880) as business or occupation. KINNEAR (1883, p. 229) understands it as=faction, party. VAUGHAN (1878, i. 481) makes it mean “the quality of actual presence, which characterises this war”, and so does ORGER (1890, p. 26). JONES (10 *N. & Q.* viii, 1907, p. 504) equates it to Hastings’s “five and twenty thousand men of choice”. HUDSON (ed. 1852) paraphrases: “the present condition of the war”. S. BAILEY (1866, ii. 272) understands it to mean “the kind of war we are engaged in”, and so, or nearly so, do LEE (ed. 1908), C. D. STEWART (1914, pp. 143 f.),

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and COLLINS (ed. 1927). Dr. ADAMS makes the valuable suggestion that it means *cause, occasion* (*N.E.D.*, Quality sb. 8b, which quotes *Timon* III.vi.107, "Know you the quality of Lord Timon's fury?" and *Troilus* IV.i.46).—Dr. ADAMS also suggests that *present* may be a verb, meaning "to offer, furnish, afford, supply" (*N.E.D.*, Present v. 11e).—*Instant* is quite generally understood to mean *pressing, impending*.—For *lives*, cf. l. 15 above.

Some editors and commentators defend, or at least try to explain, the passage as it stands, or to make it clear by mere manipulation of the punctuation. Thus RANN (ed. 1789): "Yes, such speculations have proved fatal, and must ever be dangerous, if relied on, under circumstances like the present, when the enterprise we are engaged in *Lives* (only) *so in hope*, &c." KNIGHT (ed. 1839): "Yes, (it does hurt) *if* the present condition of our war,—*if* the instant state of our action and cause on foot—lives only in such hope, as the premature buds of an early spring". HUDSON (ed. 1852): "Yes, it will do hurt, if the present condition of the war,—which is a cause already on foot, the action indeed even now pressing upon us,—lives merely in hope, even as the premature buds of spring". DELIUS (ed. 1857): "Yes, it does hurt if the present nature of the military situation, the momentarily necessary undertaking of war, a thing already on foot, rests upon mere hope". Delius takes *As in an early Spring* etc. as loosely dependent on *yes*, not on *lives so*. SCHMIDT (1875, s.v. Yes): "Yes, it did hurt in such a case as ours, when that which is to be done immediately, depends on uncertain hopes". ORGER (1890, pp. 26 f.): "Lord Bar-dolph urging compromise when it is possible, declares that a time when we are called upon to put all to an immediate issue, when the action is imminent, when the cause is afoot, is not a time to indulge in hopes of any future, remote, and problematical contingency, which may prove as illusory as the promise of a too early Spring". DEIGHTON (ed. 1893): "Yes, it does do harm to lay down these likelihoods if the circumstances of the war in which we are about to engage—or, rather I should say, the emergency in which we are actually placed ...—afford no surer prospect of ripening to success than buds which appear in an unusually early spring do of maturity". Miss PORTER (ed. 1911): "Yes; but there *is* harm in it, if what constitutes the present nature or quality of war, what it is made of now, indeed the action of this very instant, a cause even now in motion and on foot, rests its very existence upon hope". KRUEGER (10 *N. & Q.* ix, 1908, p. 264): "Yes, it does hurt, in case our undertaking—'this present quality of war, the instant action,' something on hand, 'a cause on foot'—indeed lives (only) *so in hope* as do in early spring the buds which we see appearing". C. D. STEWART (1914, p. 143): "Yes, it *does* hurt, if this business in hand right here and now, this particular quality of war—rebellion, this instant action we are engaged in, this cause actually on foot, lives *so in hope*, then it *does* hurt to indulge in vague surmises and delude our minds with 'forms of hope' ". LOBBAN (ed. 1915): "Yes (it does do harm to dwell on expectations when the business is already begun, and) when the present stage of hostilities—hostilities now on foot and depending on instant action—is, in respect of hopeful result, like buds in an early spring." HEMINGWAY (ed. 1921): "Yes, it does,—if, for example, this present business of war (indeed this very action now contemplated, this cause that is now on foot), lives merely on

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such desperate hopes as buds which appear too early in the spring". HERFORD (ed. 1928): "Indulgence in hope is hurtful when an action is already on foot but unripe, like buds in spring, when hope is always a less sure guarantee of what is likely to happen than despair". Dr. ADAMS: "Yes, (it does hurt,) if this (laying down of likelihoods and forms of hope) supplies the occasion of war, indeed (leads to) the instant action (an immediate campaign)".

The textual notes will show that the editors who have chosen to emend these lines have seized chiefly on *if* and *indeed* as corrupt. As a matter of fact, *if* is not a likely error for *in*: *f* does not look like *n* and does not lie near it in the compositor's case. JOHNSON (ed. 1765), after exclaiming, "I know not what to propose, and am afraid that something is omitted, and that the injury is irremediable", goes on: "Yet, perhaps, the alteration requisite is no more than this: 'Yes, *in* this present quality of war, Indeed *of* instant action.' *It never*, says *Hastings*, *did harm to lay down likelihoods of hope*. Yes, says *Bardolph*, it has done harm *in this present quality of war*, in a state of things, such as is now before us, *of war, indeed of instant action*. This is obscure, but Mr. *Pope's* reading is still less reasonable." MALONE (ed. 1790), although he believed that "the old reading is the true one, and that a line is lost", adopted Johnson's *in* for *if* (discarding his *of* for *the* and changing the punctuation) "because it makes sense," explaining this reading thus: "Bardolph, I think, means to say, 'Indeed the *present* action, (our cause being now on foot, war being actually levied,) lives,' &c. otherwise the speaker is made to say, in general, that *all* causes once on foot afford no hopes that may securely be relied on; which is certainly not true." This emendation, often with further changes in the punctuation, has been adopted by a large number of editors. All of them except WHITE (ed. 1883) and KITTREDGE (ed. 1936) put a heavy stop after *war*. White's paraphrase of this reading (ed. 1859) is as good as any: "Yes, in this present quality, or function, business, of war, it is harmful to lay down likelihoods, &c. Indeed this very action or affair—a cause on foot—is no more hopeful of fruition than the buds of an unseasonably early spring". Most of the other editors agree with this interpretation, but LEE (ed. 1908) understands l. 41 to mean "any impending action, when war is once declared, merely relies on hope" &c., just as Kittredge must mean "any cause on foot".

The emendation of *indeed* began with POPE (ed. 1723), but his *impede* contradicts what Bardolph is undoubtedly trying to say. Of the many other substitutes proposed, *induc'd* (HENLEY, Var. '85; MASON, 1785, p. 187), although never actually adopted, has met with the most favor. It does not seem a profitable expenditure of space to state in full the reasons advanced by the various critics in favor of their emendations. It has also been proposed to understand *indeed* as a verb. This idea was put forward by EARLE (1871, p. 190) and independently revived, without a reference to Earle, by MACKAIL (*T.L.S.* 30 Sept. 1926, p. 654) and, with a reference to Earle, by CUNINGHAM (*T.L.S.* 13 March 1930, p. 214). "'Indeed the present [*sic*] action,'" says Mackail, "means 'bring the present action into effect'—or, as we should now say, realise it. The formation, though rare and possibly unique, like *incorpse* (Q) or *encorpse* (F) in *Hamlet* iv.vii.87, is perfectly regular. Though neither *indeed* nor the alternative form *endeed* is cited as a verb in the *N.E.D.*, it may

Liues fo in hope: As in an early Spring, 42
 We see th'appearing buds, which to proue fruite,
 Hope giues not fo much warrant, as Dispaire
 That Frosts will bite them. When we meane to build, 45
 We first suruey the Plot, then draw the Modell,
 And when we see the figure of the house, [g²^{vb}]
 Then must we rate the cost of the Ereccion,
 Which if we finde out-weighes Ability,
 What do we then, but draw a-new the Modell 50

42. *hope*:] Ff. *hope* Glo. Wh. ii, 43. *th'*] Ff, Rowe, +, Coll. Wh. i,
 Irv. Her. Neil. *hope*, Rowe et cet. Dyce ii, iii, Huds. i. *the* Cap. et cet.
 50. *draw*] *drew* Rowe ii.

be called a mere accident that they are not found alongside of *inact* and *enact*".

However variously Lord Bardolph's words may be interpreted, there is no doubt about the trend of his thoughts. He refutes Hastings's statement that there is no harm in hopeful speculation and he compares the situation of the rebels to the precarious prosperity of the early buds of spring. Certain of so much, we have no cause to despair.—ED.

42-5. As ... *them*] See Miss SPURGEON (1935), pp. 89 f., on the prevalence of gardening images in Sh.

43. *which ... fruite*] ABBOTT (1870, §354) explains this as the object of *gives*. There are other examples of (pro)noun and infinitive used as object, e.g., *Winter's Tale* III.ii.213, "I have deserved All tongues to talk their bit-terest".

45-66. *When ... tyranny*] Q. D. (1 N. & Q. viii, 22 Oct. 1853, p. 384): "Whiche of you disposed to buylde a towre, sitteth not downe before, and counteth the coste, whether he haue sufficient to perfourme it? Lest at any time after he hath layd the fundation, and is not hable to perfourme it, al that beholde it, beginne to mocke hym, Sayeing: This man beganne to buylde, and was not hable to make an ende." [Luke xiv. 28-30.]—NOBLE (1935, p. 176): Usually Shakespeare condenses in his paraphrases of Parables. ... Here Lord Bardolph is prolix and repeats himself. The audience familiar with the parable in question could follow each detail with interest, otherwise an argument of such length would have wearied. Possibly on this account it was omitted in the Quarto.—FRIPP (*Sh.'s Stratford*, 1928, p. 44), Miss SPURGEON (1935, p. 296 n.), and MURRY (1936, pp. 33 f.) all connect this speech with Sh.'s purchase of New Place in 1597 and the presumptive rebuilding of the house, as an echo of personal experience.

46. *Modell*] *N.E.D.* (Model *sb.* 1): An architect's set of designs for a projected building. [*Obs.*] [Quotes this line.]

48. *rate*] *N.E.D.* (Rate *v.*¹): To reckon, calculate, estimate, the amount or sum of. Now *rare*. [Quotes this line as its earliest example.]

49.] On the construction see FRANZ (3 ed., 1924) §347.

out-weighes] *N.E.D.* quotes this line as the earliest example of the use of the word in the language (Outweigh *v.* 1, "to be too heavy or onerous for").

In fewer offices? Or at least, desist 51
 To builde at all? Much more, in this great worke,
 (Which is (almost) to plucke a Kingdome downe,
 And fet another vp) should we suruey
 The plot of Situation, and the Modell; 55
 Consent vpon a fure Foundation:
 Question Surueyors, know our owne estate,
 How able such a Worke to vndergo,
 To weigh against his Opposite? Or else, 59

51. *offices?*] F₂, Rowe iii, +, Var.
 '73. *Offices*(F₃. *Offices*; F₄, Rowe i,
 ii, Cap. Varr. '78, '85, Rann, Mal.
 Steev. Varr. Sing. Knt, Sta. Ktly,
 Coll. iii. *offices*, Coll. i, ii et cet.

Or at least] *at least* Pope,
 Theob. Warb. Johns. *or else* Han.
or, at last Cap. Rann, Sing. ii, Coll. ii,
 iii, Glo. Dyce ii, iii, Huds. Craig, Her.
or at first Vaughan.

55. *plot of*] *plot, the* Coll. ii.
Situation, and] *situation; draw*
 Ktly. *situation; and draw* Ktly
 conj.

56. *Consent*] *Consult* Coll. conj.
Foundation:] Ff. *foundation*;
 Cap. Varr. Rann, Mal. Steev. Varr.
 Sing. Knt, Coll. Sta. Wh. i, Ktly,
 Del. *Foundation*, Rowe et cet.

57. *estate,*] *estate*. F₃F₄.

58. *vndergo,*] *undergo*. / *A careful*
leader sums what force he brings / Coll.
 ii, iii.

59. *To*] *How* Cap. *And* Huds. i
 (Sta. conj.).

his] *this* Sing. conj.
Opposite?] *opposite:* or *opposite*;
 Theob. et seq.

51. *offices*] *N.E.D.* (Office *sb.* 9): *pl.* The parts of a house, or buildings attached to a house, specially devoted to household work or service.

at least] CLARKE (ed. 1865): "Least" has been altered to 'last' here; but we think it possible that "at least" is here used in the sense of 'at worst,' 'supposing the least advantageous prospect,' 'in case the project wear the aspect least propitious.'—COWL (ed. 1923): "At least" is, in fact, sometimes used where the sense requires "at most". Thus in Jonson, *The Magnetic Lady* iv.i [ed. Herford & Simpson, 1925+, vi. 571]: "stay you for us ... wee'll ... meet you there within this Quarter at least" and *Tale of a Tub* v.i [*op. cit.* iii. 79]: "till I come—which shall be Within an houre at least". Cf. Shakespeare's use of "less" "with words expressing or implying a negative, where the sense requires 'more'" (Onions), as in *Winter's Tale* iii.ii.54 ["I ne'er heard yet That any of these bolder vices wanted Less impudence to gainsay what they did Than to perform it first"] and *Coriolanus* i.iv.14 and similarly "lesser" in *Troilus and Cressida* i.i.28 ["Patience herself ... Doth lesser blench at sufferance than I do"]. "At least" may therefore, perhaps, be construed in the text as "at most, at the utmost, as an extreme measure".

56. *Consent*] SCHMIDT (1874): Agree or come to an agreement.

57. *Surueyors*] *N.E.D.* (Surveyor 2): A practical architect.
estate] SCHMIDT (1874): Fortune, property, possessions.

58. *vndergo*] SCHMIDT (1875): To take upon one's self, to undertake, to perform. [This example of the word is a trifle earlier than the earliest quoted by *N.E.D.*, *Caesar* i.iii.123.]

59. *To weigh*] The construction here offers some difficulty. Some editors

We fortifie in Paper, and in Figures, 60
 Vſing the Names of men, inſtead of men:
 Like one, that drawes the Modell of a houſe
 Beyond his power to builde it; who (halfe through)
 Giues o're, and leaues his part-created Coſt
 A naked ſubiect to the Weeping Clouds, 65

60. *We*] Bard. *We Q*
in Paper] *on paper* Huds. i
 (Coll. conj.). 63. *through*] *thorough Q.*
 62. *one, ... a*] *on ... an Q.* 64. *part-created Coſt*] *part-created*
house Ktly. part-created, caſt Herr.
part-erected caſtle Vaughan.

take this as parallel to *to undergo* and referring to *estate*; in LETTSOM's paraphrase (*Blackwood's*, Sept. 1853, p. 311), "we should know how able we are to undergo such a work—how able we are to weigh against the opposite of such a work". VAUGHAN (1878, i. 482) explains *to weigh* as referring to *work*: "how far our estate is able to bear the expense of *such a work* as will counterpoise that which is opposed to it". "The ellipse of 'as' under such circumstances," he says, "is not rare".—Vaughan compares 1 *Henry IV* II.iii.14, "And your whole plot too light for the counterpoise of so great an opposition".

weigh against] *N.E.D.* (Weigh *v.*¹ 16d): *To weigh against*: to counterbalance, countervail [quoting this line].

Opposite] Literally, *adversary* (SCHMIDT), and so to be understood so far as the metaphor applies to the insurrection. In the building metaphor it means "the outlay that assails or threatens" our estate (HUDSON, ed. 1880).—[Cf. IV.i.21.]

60. *in*] On. See note on I.ii.147.

in Paper, and in Figures] SCHULZE (1908, p. 26): By means of figures on paper [hendiadys].

62. *one ... a*] *Q on* is doubtless a mere typographical error, but *Q an*, before *house*, is not in the least surprising. See FRANZ (3 ed., 1924) §270.

that] Who. See note on I.i.114.

63. *through*] As this and *Q thorough* are synonyms, either could be accidentally substituted for the other. No doubt the editors adopt *through* because it makes the verse normal, but *thorough* is also perfectly possible from the metrical point of view.—ED.

64. *Cost*] CAPELL (*Notes*, 1779, p. 171): "*Cost*" is put figuratively for the building erected by it.—*N.E.D.* (*Cost sb.*² 4): That on which money, etc. is expended. *Obs. rare.* [Quotes this line].—KEIGHTLEY (*Sh.-Expositor*, 1867, p. 240) quotes Sonnet lxiv, "When I have seen by Time's fell hand defaced The rich-proud cost of outworn buried age".—COWL (ed. 1923): Perhaps an echo of *Edward III* (1596), I.ii.153: "the vpper turfe of earth doth boast His pide perfumes and party colloured cost".

65. *subiect*] *N.E.D.* (*Subject sb.* 12c): One who or a thing which is subject to something injurious. *Obs.* [Quotes only one other example and this line.]

Weeping Clouds] DEIGHTON (ed. 1893) detects here an implication that the clouds, pouring down rain, "seem to bewail the builder's folly". This seems to me unnecessary.—ED.

And waste, for churlish Winters tyranny. 66

Haft. Grant that our hopes (yet likely of faire byrth)
Should be still-borne: and that we now possesse
The vtmost man of expectation:

I thinke we are a Body strong enough 70
(Euen as we are) to equall with the King.

L. Bar. What is the King but fūe & twenty thousand?

Haft. To vs no more: nay not so much Lord *Bardolf*.
For his diuisions (as the Times do braul) 74

66. *for*] of Vaughan.

Winters] *winter'd* Rann.

68. *still-borne*:] Ff, Rowe, Pope,
Theob. Han. Warb. *stil-borne*, Q et
cet.

possest] *possest'd* Cap. et seq.
posseste Coll. conj.

69. *vtmost*] *very utmost* Cap. (with-
drawn), Var. '78, '85, Rann.

expectation:] *expectation*, Q,

Johns. Var. '73, Coll. Wh. Cam. +,
Del. Irv. Neil. *expectation* ... Ktly.

70. *we are a*] *we are so*, Q. *we're so*
a Coll. conj. *we are so a* Kit.

71. *Euen*] *Ev'n* Pope, +.

are] *to equall*] *are co-equal*
Vaughan.

72. *What*] Ff. *What!* Cap. Varr.
Rann, Mal. Steev. Varr. Sing. Knt,
Coll. Sta. Wh. i, Ktly, Del. Craig.
What, Q, Rowe et cet.

66. *waste*] *N.E.D.* (Waste *sb.* 6c): Something wasted or destroyed. *Obs.*
[A use of the word apparently peculiar to Sh.; *N.E.D.* quotes only Sonnet xii.
10, "the wastes of time", and a passage from Suckling imitating this sonnet.]

churlish] *N.E.D.* (Churlish *a.* 2b): Of beasts, natural forces and agents:
Violent, rough, etc. (Now only *fig.*)

67. *yet*] Still (*N.E.D.*, Yet *adv.* 2).

69.] Miss WINSTANLEY (ed. 1918): As many men as we can possibly expect.

70. a] RIDLEY (ed. 1934): For the sake of a reading that makes sense I have
accepted F's facile emendation of the Q [see textual notes], but the emendation
carries singularly little conviction.—[Q *so*, is undoubtedly an error and F *a*
may be an emendation, facile or otherwise, but it is not impossible that F
preserves the reading of Sh.'s MS., misrepresented by Q. But I should not
like to be called on to explain how *a* happened to look like *so*. See p. 506.—
ED.]

Body] The line is the earliest example quoted by *N.E.D.* of its sense 16,
"An organized collection of fighting men acting together".

71. *equall with*] *N.E.D.* (Equal *v.* 4): To cope on equal terms *with* (*obs. rare*)
[quoting this line].

72.] AX (1912, p. 63): The royal forces commented upon by the lords are
not mentioned in Sh.'s source.

73. *To vs*] DEIGHTON (ed. 1893): So far as we are concerned.

74 ff.] AX (1912, p. 63): The rebels' hope that the King would be forced to
divide his troops, is well founded, and the words ll. [75-7] agree with the
chronicle.

74. *as ... braul*] COWL (ed. 1923): To correspond to the number of wars that
are on foot.

braul] *N.E.D.* (Brawl *v.* 1): To wrangle, to squabble. (In very early use
and in [this line] it was perhaps simply 'to contend, strive, quarrel'.)

Are in three Heads: one Power against the French, 75
 And one against *Glendower*: Perforce a third
 Must take vp vs: So is the vnfirme King
 In three diuided: and his Coffers found
 With hollow Pouerty, and Emptinesse. 79

75. *Are*] *And* Q. *Stand* Vaughan.

75. *Are*] WILSON (*MS. of Hamlet*, 1934, i. 109) explains Q *And* as a minim error combined with an *e:d* error.

Heads] *N.E.D.* (Head *sb.* 30): A force raised, esp. in insurrection.
Obs.

one ... French] STEEVENS (Var. '78): During this rebellion of Northumberland and the Archbishop, a French army of twelve thousand men landed at Milford Haven in Wales, for the aid of Owen Glendower. See Holinshed [iii], p. 531.—BOSWELL-STONE (1896, p. 149): Shakspeare seems to have antedated some assistance rendered by the French to Glendower in the summer of 1405, after Archbishop Scrope's revolt had been suppressed.—[This comment has been repeated by many editors; only COURTENAY (1840, p. 124) and AX seem actually to have read Holinshed, who gives many details of military operations against the French, in France and in the channel, between the Battle of Shrewsbury and the archbishop's rebellion. To make this point clear, I have printed some of Holinshed's details at pp. 533-4.—ED.]—AX (1912, pp. 63 f.): The King was going into Wales, before he heard of the Archbishop's rebellion, and in the month of May 1405 "the king of England in deed hearing of the preparation made for warre by the Frenchmen, leuied foure thousand men which he sent vnto Calis" (iii. 525 [p. 534 below]). We do not agree with Boswell-Stone ...: for there is no need to point to a subsequent historical fact, if we have the above mentioned contemporary one to support the dramatic passage in question. Moreover, during the expedition of the French marshal "called Montmerancie", who with twelve thousand men sailed into Wales to aid Glendower, the French and the Welsh almost always operated together, after the former had been "ioifullie receiued of the Welsh rebels", which would exclude the division of the royal forces alluded to in this scene.

Power] See note on I.i.149.

77. take vp] SCHMIDT (1875): To oppose, to encounter, to cope with. [This line is the earliest example quoted by *N.E.D.* of this obsolete sense.]—ROLFE (ed. 1880) quotes *Coriolanus* III.i.244, "I could myself Take up a brace o' the best of them".

vnfirme] SCHMIDT (1875): Weak.—So also ONIONS and various editors. The *N.E.D.*, however, gives no example of the word in this sense earlier than 1616.

78-9. his ... Emptinesse] AX (1912, p. 64): On almost every page of the chronicle, Sh. could find passages, in which the monarch's pecuniary embarrassment is spoken of: and the fact that "his coffers sounded with hollow poverty and emptiness", was certainly for the actual rebels of history also an additional reason for stirring.—COWL (ed. 1923): Craig refers to the proverb, quoted in *Henry V* IV.iv.68: "The empty vessel makes the greatest sound".

Ar. That he should draw his feuerall strenghts together 80
And come against vs in full puiffance
Need not be dreaded.

Haft. If he should do so,
He leaues his backe vnarm'd, the French, and Welch 84

- | | |
|---|--|
| <p>80. Ar.] Bifh. Q.
feuerall] <i>sev'ral</i> Pope, +.
81. puiffance] <i>puissance</i>, Q, Ff et
cet.
82. be] <i>to be</i> Q, Neil.
83-5. If ... <i>that</i>.] Prose Q.
83. do so] Om. Vaughan.</p> | <p>84-5. He ... Baying] <i>French and
Welch he leaues his / back vnarmde,
they baying</i> Q. <i>To French, and
Welsh, he leaues his back unarm'd, /
They baying</i> Cap. Dyce ii, iii, Huds. i,
Wh. ii, Neil. (subs.). <i>To the French
and Welsh he leaues his back unarm'd, /
They baying</i> Rid.</p> |
|---|--|

80. strengths] *N.E.D.* (Strength *sb.* 11b): A body of soldiers; a force. *Obs.* [Quotes this line.]

81. puissance] See note on l. 12 above.

82. Need] *N.E.D.* (Need *v.*²): The irregular form *need* in the 3rd pers. sing. of the present tense (in place of *needs* or *needeth*) becomes fairly common in the 16th c.—[Cf. IV.i.123.]

be] Q *to be*. If editors had only Q to follow they would print *to be* without hesitation, but since F authorizes them to leave out *to* they almost unanimously prefer the ten-syllable verse. It is of course perfectly possible for a compositor or copyist to interpolate the sign of the infinitive, but accidental omission is an even more common typographical error.—ED.

84-5.] See textual notes.—JOHNSON (ed. 1763): These lines, which were evidently printed [in Q] from an interlined copy not understood, are properly regulated in [F], and are here only mentioned to show what errors may be suspected to remain.—CAPELL (*Notes*, 1779, p. 171): The casual omission of “*To*” in the quarto impressions, set at work some amender or other, and produc’d a very different line.—COWL (ed. 1923): The printer of Q seems to have misread his “copy”; perhaps the words *French and Welch* were there written in, as a correction, between lines 83 and 84, or in the margin on a level with line 83. The printer attempted to amend the sense by altering *the* to *they* (baying).—[That the MS. at this point was difficult for the Q compositor to read seems all the more probable from the fact that he set up the whole speech as prose. Capell is not necessarily right: since F is intelligible it is not unreasonable to assume that it preserves what Sh. wrote. If we assume that Sh. wrote “If he should do so” as a separate line and then, on the next line, “He leaues his backe vnarm’d”, and that “the French, and Welch” is an addition or substitution (perhaps for the *they* which F omits) written above or beside the line, I think we can understand how the Q compositor might have put the last phrase in the wrong place and how some transcriber whose work sooner or later was incorporated in F may have deciphered the author’s intention more accurately. Some editors, however, prefer emending Q to adopting F.—ED.]

84. leaues] ABBOTT (1870, §371): [In conditional sentences,] sometimes the consequent is put graphically in the present merely for vividness. Cf. IV.i.204, V.ii.75.

Baying him at the heeles: neuer feare that. 85

L. Bar. Who is it like should lead his Forces hither?

Haft. The Duke of Lancaster, and Westmerland:

Against the Welsh himfelfe, and *Harrie Monmouth*.

But who is substituted 'gainst the French,

I haue no certaine notice. 90

85. *heel*:] *heel*: F₄, Rowe i, ii.

86. *Who ... like*] *Who, ... like*,
Theob. Warb. Johns. Cap. Varr.
Rann, Mal. Steev. Varr. Sing. Knt,
Coll. Sta. Wh. i.

his] is F₄.

87. *Westmerland*] Westmorland
Rowe, Pope, Theob. Han. Warb.
Johns. i, Var. '73. Westmoreland
Johns. ii, Cap. Var. '78 et seq.

88. *Welsh himfelfe*,] F₂F₃. *Welsh*,
himself, F₄, Cap. Varr. '78, '85, Rann,
Mal. Steev. Varr. Sing. Sta. *Welsh*
himself Ktly. *Welsh, himself* Q,
Rowe et cet.

Monmouth.] Ff, Rowe, Pope,
Han. Hal. *Monmouth*: Q, Theob. et
cet. (subs.).

89. *substituted 'gainst*] *substituted*
against Q. *substitute against* Rid.

backe] *N.E.D.* (Back *sb.* 11): The rear of an armed force. *arch*.
[Quotes this line.]

85. *Baying*] *N.E.D.* (Bay *v.*¹ 5): To pursue with barking like a pack of hounds; to drive to bay with barking [quoting *Dream* IV.iv.110 and this line as its earliest examples].

86.] *DANIEL* (*N.S.S. Trans.* 1877-9, p. 282): It will be observed that Lord Bardolph is ignorant, until informed by Hastings, that the force directed against them is lead by Prince John; yet in sc. i he was present when Morton informed Northumberland of this fact.—[See notes on I.i.44, 177, III.ii.320.]

87. *The Duke of Lancaster*] See D.P. 7.

88. *himselfe ... Monmouth*] *AX* (1912, p. 64): The conspirators in the play suppose the Prince to be in Wales in his father's company: and probably Sh. remembers here what the King had said at the end of the first part [V.v.39]: "Myself and you, son Harry, will towards Wales". We could however not find in the chronicle a definite indication of the Prince's whereabouts at this time. Perhaps he was in Wales in the early spring of that year [1405], for we read in the poet's authority, iii. 527-8, "In the meane time, to wit the fifteenth of March at a place in Wales called Huske, in a conflict fought betwixt the Welshmen and certeine of the princes companie, the sonne of Owen Glendouer was taken, and fiteene hundred Welshmen taken and slaine". He is likely to have joined the King, his father, when the latter abandoned his Welsh expedition in order to push towards the north.

89. *substituted*] *N.E.D.* (Substitute *v.* 1c): To depute, delegate. *Obs.* [Possibly an innovation of Sh.'s; *N.E.D.* quotes only one other example, dated 1700.]

'*gainst*] I suppose most students will agree that Sh. could hardly have written *substituted against*. If so, *Q against* is the compositor's unconscious substitution of the uncontracted for the contracted form and F preserves what Sh. wrote. Curiously enough, the preceding note may be thought to lend some plausibility to Ridley's emendation.—ED.

Arch. Let vs on: 91
 And publish the occasion of our Armes.
 The Common-wealth is ficke of their owne Choice,
 Their ouer-greedy loue hath surfettèd:
 An habitation giddy, and vnfore 95
 Hath he that buildeth on the vulgar heart.
 O thou fond Many, with what loud applause 97

91-114. *Arch.* ... worft.] Om. Q. *surfeited.* Rowe ii, iii, +, Hal. Ktly,
 93-4. *their* ... *Their*] *her* ... *Her* Del. Irv. Craig, Neil.
 Cap. 97. *Many*] Ff, Cap. Cam. +, Irv.
 94. *surfettèd*:] *surfeited*, F₄, Rowe i. Neil. *Many!* Rowe et cet. *meyny*
 Douce.

91-114.] On the omission of these lines from Q, see pp. 476 ff.

91-2. AX (1912, p. 63): As to the resolution of acting at once without waiting for Northumberland, it seems to be based on Holinshed's account, iii. 529, that the archbishop did not mean "to staie after he saw himselfe accompanied with a great number of men" [p. 534].

92. *our Armes*] See note on l. 8 above.

93-4.] See CLEMEN (1936, pp. 261 ff.) on the use of sickness etc. as an image of political disaffection or civil disorder, very common in the history plays. Cf. III.i.41 ff., IV.i.63 ff., IV.i.233.

93.] BÜTTNER (1904, p. 83) argues that the archbishop is not justified in the event because of the jubilation in the rebel camp when the truce is announced (IV.ii.94 ff.).

The Common-wealth is ... their] CLARKE (ed. 1865): An instance of Shakespeare's use of a collective noun with a verb in the singular and a pronoun in the plural.

94. *surfettèd*] *N.E.D.* (*Surfeit* v. 4): To fall sick in consequence of excess. Now *rare* or *Obs.*

95-6.] CARTER (1905, p. 271): Luke vi. 49—"Is like a man that without foundation built an house vpon the earth: agaynst which the fludde did beate vehemently, and it fel immediately, and the fal of that house was great."—NOBLE (1935, p. 176): The Archbishop, like the Bishop of Carlisle in *Richard II*, had a reputation for learning and piety. Hence in each case Shakespeare's use of Scriptural parallels.

95. *giddy*] *N.E.D.* (*Giddy* 2): Having a confused sensation of swimming or whirling in the head, with proneness to fall. [Possibly Sh. was thinking more of the idea of "prone to fall" than of the rest of the meaning of the word.]

96. *vulgar*] ONIONS (1911): Of the common people, plebeian.

97. *fond*] SCHMIDT (1874): Foolish.

Many] DOUCE (apud Steevens, ed. 1793): *Many* or *meyny*, from the French *mesnie*, a multitude.—ABBOTT (1870, §87): [Used in the manner of] the old noun "many," "a many men," for "a many (of) men."—*N.E.D.* (*Many* sb. 2): Multitude. [Obs.]

97-9.] Miss WINSTANLEY (ed. 1918): The scene is described in *Richard II* v.ii.11 ff.

Did'st thou beate heauen with blessing *Bullingbrooke*, 98
 Before he was, what thou would'st haue him be?
 And being now trimm'd in thine owne desires, 100
 Thou (beastly Feeder) art so full of him,
 That thou prouok'st thy selfe to cast him vp.
 So, so, (thou common Dogge) did'st thou disgorge
 Thy glutton-bosome of the Royall *Richard*,
 And now thou would'st eate thy dead vomit vp, 105
 And howl'st to finde it. What trust is in these Times?

98. *heauen*] *Heav'n* Rowe, +. *dress'd up in Seq. trimmed in Rann*
 98, 111. *Bullingbrooke*] *Bulling-* (Malone conj.). *cramm'd with*
broke Rowe. *Bolingbroke* Pope et *Vaughan.*
 seq. 102. *prouok'st*] *provokest* Cam. Glo.
 100. *being now*] *now being* Pope, +, Huds. Her. Cowl.
 Var. '73, Hal. 106. *trust is*] *trust* Pope. *truth is*
trimm'd in *trimm'd up in* Ff, Hal.
 Rowe, +, Cap. Var. '73, '78, Hal.

98. *beate ... Bullingbrooke*] COWL (ed. 1923): Assail heaven, smite repeatedly the vault of heaven, with prayers.

100. *trimm'd*] This figure has drawn murmurs of perplexity from Schmidt and some editors, but is sufficiently explained by the *N.E.D.* (Trim *v.* 7), "To array, dress (const. *in* or *with* something)", i.e. "decked out in the blessings which you courted, *sc.* the accession of Henry to the throne" (DEIGHTON, ed. 1893). VAUGHAN (1886, i. 499) describes the metaphor as "culinary" and Miss PORTER (ed. 1911) as nautical ("in full trim", said of a ship fully equipped).

101-6.] Miss SPURGEON (1935, p. 120): [Sh.'s] disgust at over-eating, which was probably ... common [in his time], is clearly to be seen in his many images from surfeit and its results. [Cf. iv.i.64.]

102.] DEIGHTON (ed. 1893): An allusion to the taking of emetics in order to stir up the stomach to reject food that is obnoxious to it.

103. *common Dogge*] DEIGHTON (ed. 1893): A low-bred hound that will greedily eat any food; with a play on the word *common* in reference to the common people, the commonalty.

104. *bosome*] CLARKE (ed. 1865): The word "bosom" is here most comprehensively employed. Shakespeare uses it elsewhere in the sense of 'cherished desire,' 'heartiest wish'; and in the sense of 'stomach.' Here, in its application to the metaphor of the "dog," it bears the latter sense; while in its reference to the popular affection, the general inclination altering towards Bolingbroke and Richard, it includes the former sense.

105. *dead vomit*] WORDSWORTH (1864, p. 331): The 'dog returning to his vomit,' of S. Peter, 2 Ep. ii. 22, and of Proverbs xxvi. 11.—Miss PORTER (ed. 1911) notes that the latter text is quoted in *Henry V* III.vii.63-4—in the words of the French Olivetan version, according to NOBLE (1935, p. 177).

106. *trust*] *N.E.D.* (Trust *sb.* 4): The quality of being trustworthy. Now rare. [Quotes *Romeo* III.ii.85, "There's no trust, No faith, no honesty in men".]

They, that when *Richard* liu'd, would haue him dye, 107
 Are now become enamour'd on his graue.
 Thou that threw'ft duft vpon his goodly head
 When through proud London he came fighting on, 110
 After th'admired heeles of *Bullingbrooke*,
 Cri'ft now, O Earth, yeeld vs that King agine,
 And take thou this (O thoughts of men accurs'd) [g3^a]
 "*Past, and to Come, seemes best; things Present, worst.*
Mow. Shall we go draw our numbers, and fet on? 115
Hasl. We are Times subiects, and Time bids, be gon.

- 107-8. *They ... would ... Are] Thou ... wouldst ... Art* Ktly conj. Rowe, +, Coll. ii. this! Cap. et cet. (O ... *accurs'd*)] Ff. O ...
 107. *liu'd] lived* Cam. Glo. Huds. i, *accurs'd*, Rowe, Pope. O ... *accurs'd*!
 Her. Cowl. Hal. Wh. ii, Irv. Neil. O ... *accursed*!
 108. *grauē.] Ff, Rowe, Neil. grave:* Cam. Glo. Her. Cowl. O ... *accurs't*!
 or *grave*; Pope et cet. Theob. et cet.
 111. *th'] Ff, Rowe, +, Coll. Wh. 114. seemes] seem* Pope, +, Cap.
 Hal. Dyce ii, iii, Huds. i. *the* Cap. Varr. Rann, Mal. Steev. Varr. Sing.
 et cet. Knt, Coll. Sta. Wh. i, Hal. Craig.
 112. *Cri'ft] Criest* Dyce, Cam. Glo. 115. *Mow.] Bifh. Q.*
 Huds. Her. Cowl. 116. [ex. Q. Exit. Var. '73.
yeeld] give Varr. Rann, Steev. Exeunt. Theob. Warb. Johns. Cap.
 113. *this] F₂F₃. this, F₄. this.* Var. '78 et seq. (except Hal.).

108. *enamour'd on*] Cf. 1 *Henry IV* v.ii.70-1.—On the frequent use of *on* where *of* is now usual, see ABBOTT (1870) §182, who attributes it to the confounding of the two prepositions in the contracted form *o'*, and FRANZ (3 ed., 1924) §500. Cf. II.i.33, II.ii.63 (Q), II.iv.94, IV.iii.50 (Q).

109.] ROLFE (ed. 1880) quotes *Richard II* v.ii.30; DEIGHTON (ed. 1893), *ib.* v.ii.6.

114.] COLLIER (ed. 1842): Printed in Italic type, and with inverted commas at the commencement of it, as if to point it out as a quotable axiom, or possibly as if it were itself a quotation.

seemes] The third person plural in *-s*. See ABBOTT (1870) §333, FRANZ (3 ed., 1924) §§154, 673, 679. Cf. III.i.54, IV.iii.105, IV.v.90, v.iii.34 (Q), v.v.56 (Q), and note on IV.i.93.

115. *draw*] SCHMIDT (1874): To assemble. [Obs.]

numbers] SCHMIDT (1875): Host, army. [*N.E.D.* does not define the word in this sense, but obviously such is its meaning. Cf. II.iii.46.]

set on] SCHMIDT (1875): To begin a march or journey or walk.—[Cf. v.v.79.]

116. *We ... subiects*] COWL (ed. 1923) quotes 1 *Henry IV* v.iv.81, "But thought's the slave of life, and life time's fool".

Actus Secundus. Scæna Prima.

I. Actus ...] Om. Q. Actus Secundus. Scæna Prima. F₂. Actus Secundus. Scena Prima. F₃F₄. Act II. Scene I. Rowe, Pope, Han. et seq. [London. Pope. A Street in London. Theob. Han. Warb. Johns. Varr. Rann. London. A Street. Cap. Mal. et seq.

II.i.] HERFORD (ed. 1928): The political action proceeds slowly in the background. Now for the first time we learn something of the king's preparations to meet the rebels; he is near at hand, had slept at Basingstoke the preceding night (l. 151), but two thousand of his forces are gone north against Northumberland, under the lead of Prince John. The dispatch of so slender a force, doubtless only a vanguard, explains the anxiety of the king's generals to avoid a battle. Gower ... is introduced as the bearer of important news to the Chief-Justice. Shakespeare ingeniously uses him as a piece in the Falstaff comedy also. Falstaff appears in this scene more than holding his own against two antagonists of very different calibre. The hostess has just brought an action against him for debt, and the sheriff's officers are about to arrest him; he resists, but the arrival of the Chief-Justice more than restores the balance on the side of the forces of law and order. The hostess's weakness, however, plays into Falstaff's hands; she alternately charges the officers to hold him fast, and laments that she will be undone if she loses such a profitable customer as well as a prospective husband, and her deliciously irrelevant complaint to the Chief-Justice hardly needs Falstaff's cunning insinuation [ll. 92-3] to stave off further rigour than a sharp 'sneap', which Falstaff meets by playing his trump card (l. 113), his call to military service. He therefore complies with the Chief-Justice's order to 'satisfy' the poor woman, by—begging her for a fresh loan, which she can raise only by pawning her plate and tapestry.—CLARKE (*Sh.-Characters*, 1863, p. 433): The richest specimen of [Falstaff's] varied talent at impudent cheating, lying, and roguery, surely is ... the arrest by his landlady.—Miss MACKENZIE (1924, p. 104): The scene is simply a richer (but how rich!) revival of [*1 Henry IV* III.iii].—DANIEL (*N.S.S. Trans.* 1877-9, pp. 282 f.): [From Gower's letters (l. 119 ff.)] it appears that the King and Prince Harry are near at hand; the King lay at Basingstoke *last night*; all his forces are not come back; "fifteen hundred foot, five hundred horse Are march'd up to my Lord of Lancaster, Against Northumberland and the Archbishop." The time of this scene must be supposed before midday, as Falstaff asks Gower to come with him to *dinner* (l. 163-4). Mrs. Quickly also, says that Falstaff "is indited to *dinner* to the Lubber's-head in Lumbert St., to Master Smooth's the silkman" [l. 26]. Yet for a king who was grievous sick the forty-seven odd miles between Basingstoke and London must have been a good morning's journey. So much for the time of day; for the day itself there is nothing incompatible with its being supposed the continuation of the day represented in I.ii; Falstaff's knowledge there of the movements of the King and Prince Hal closely connect the two scenes; but we shall perhaps satisfy all the exigencies of the plot if we suppose it not later than the morrow of that scene. We must, however, forego all notion of Prince John and

Enter Hosteffe, with two Officers, Fang, and Snare. 2

Hosteffe. Mr. Fang, haue you entred the Action? (Cv)

Fang. It is enter'd.

Hosteffe. Wher's your Yeoman? Is it a lusty yeoman? 5
Will he stand to it?

2. Enter ...] Ff, Rowe, +. Enter Hosteffe of the Tauerne, and an Officer or two. Q. Enter Hostefs, with two officers, Phang, his boy, and Snare following. Var. '73. Enter Hostess, Fang and Snare following. Irv. Enter Mistress Quickly: Fang, and his Boy, with her; and Snare following. Craig. Enter the Hostefs; Phang, and his Boy, with her; and Snare following. Cap. et cet. (subs.).

Fang] Phang Theob. ii, Warb. Johns. Cap. Varr. Rann. Mal.

3, 23, 37. Fang] Phang Q, Theob. ii, Warb. Johns. Cap. Varr. Rann, Mal.

3. *entred*] Q, Ff, Rowe. *ent'red* Neil. *enter'd* Pope, +, Cap. Varr. Rann, Mal. Steev. Var. '13, Wh. Huds. i, Irv. *entered* Var. '03 et cet.

Action] *exion* Dyce ii, iii, Coll. iii, Huds. i, Craig.

4, 7, 10, 18, 20, 40. Fang.] Phang Q, Theob. ii, Warb. Johns. Cap. Varr. Rann, Mal.

4, 11, 28. *enter'd*] Ff, Rowe, +, Cap. Varr. Rann, Mal. Steev. Sing. ii, Wh. Ktly, Huds. i, Irv. *entred* Q. *ent'red* Neil. *entered* Var. '03 et cet.

5. *Wher's*] *Where is* Varr. Rann, Mal. Steev. Varr. Sing. Ktly.

Is it] *is he* Pope, +. *ist* Q. *Is't* Coll. Wh. Cam. +, Dyce ii, iii, Del. Huds. Neil.

6. *he*] Ff, Rowe, +, Knt, Coll. i, ii, Dyce i, Wh. i, Hal. Del. Irv. *a* Q. *'a* Cap. Dyce ii, iii, Coll. iii, Huds. i, Neil. *a'* Var. '73 et cet.

to it] Ff, Rowe, +, Var. '73, Dyce i, Hal. Irv. *too't* Q. *to't* Cap. et cet.

Westmoreland having been in London in i.ii, and what we are to understand by Falstaff sending letters to them by his page, who has not left London, I know not.

2. *Enter ...*] On the indefiniteness of the Q stage-direction see p. 491. On the F stage-direction see pp. 512 ff.—Fang's boy was added by CAPELL on the supposition that he is needed at l. 7 to be asked "Sirrah, where's Snare?" But *sirrah* might just as well be addressed to Snare; when he doesn't reply, Fang looks round and asks "Where's Snare?" I am afraid that the editors have foisted upon Sh. a character whom he never thought of.—ED.

Fang, and Snare] COWL (ed. 1923): Fang and Snare are respectively the sergeant and his yeoman.

3. *Mr.*] COWL (ed. 1923): The Hostess, blunderingly, or from a desire to be on the right side of the two officers, confers on them a title not warranted by their rank. See v.iv.33 [where Doll ironically calls a constable "goodman"].

entred the Action] SCHMIDT (1874): Commenced a lawsuit.

5.] MORGANN (1777, pp. 29 f.) takes the fact that the hostess hires *two* officers to arrest Falstaff as evidence of his valor.

Yeoman] *N.E.D.* (Yeoman 1b): An attendant or assistant to an official, etc. [quoting this line].

Is it] *N.E.D.* (It *pron.* 1b): Used contemptuously or humorously of a person.—[See FRANZ (3 ed., 1924) §297, and cf. II.iv.74, III.ii.264.]

6. *stand to it*] *N.E.D.* (Stand v. 76c): *To stand to it*, to fight stoutly.

Fang. Sirrah, where's Snare? 7

Hostesse. I, I, good M. Snare..

Snare. Heere, heere.

Fang. Snare, we must Arrest Sir Iohn Falstaffe. 10

Host. I good M. Snare, I haue enter'd him, and all.

Sn. It may chance cost some of vs our liues: he wil stab

Hostesse. Alas the day: take heed of him: he stabd me
in mine owne house, and that most beastly: he cares not
what mischeefe he doth, if his weapon be out. Hee will 15
foyne like any diuell, he will spare neither man, woman,

7. [to the Boy. Cap.

8. I, I,] Ff, Rowe, Pope, Han. Cap.
Knt. O Lord I, Q. O Lord, ay,
Theob. Warb. Johns. Var. '73. O
lord, ay; Var. '78, '85, Rann, Mal.
Steev. Varr. Sing. Sta. O lord! ay:
Coll. Wh. i, Del. O lord! ay. Ktly.
O Lord, ay! Dyce et cet.

good] good! Cap. Knt i.

8, 11. M.] F₂F₃. Mr. F₄, Rowe, +,
Cap. master Q et cet.

11. I] F₂. I, F₃F₄, Rowe, +, Cap.
Varr. Rann, Knt. Yea Q. Yea,
Mal. et cet.

12. liues: he] Ff, Rowe, Pope, Han.
Knt (subs.). lives: for he Theob.
Warb. Johns. Wh. i (subs.). liues
for he Q, Cap. et cet.

13. day:] day! Theob. Warb. et seq.

stabd] Q, Ff, Rowe, +, Cap.
Varr. Rann, Mal. Steev. Wh. Huds.
Irv. Neil. (subs.). stabbed Var. '03 et
cet.

14. and that] Om. Q, Kit.

beastly:] *beastly in good faith*, Q.
beastly in good faith: Mal. *beastly: in
good faith*, Steev. Varr. Sing. i, Knt,
Dyce, Sta. Hal. Cam. +, Huds.
beastly. In good faith, Coll. Sing. ii,
Wh. i, Ktly, Del. Irv. Craig, Neil.

he] a Q. a' Mal. Steev. Varr.
Sing. i. 'a Dyce ii, iii, Huds. i, Neil.

15. doth] does Q, Cam. +, Irv.
Neil.

out.] Ff, Rowe, +, Var. '73,
Ktly, Neil. out, Q. out: Cap. et cet.

16. like] like like Rowe i.

man, woman] woman, man,
Var. '85, Steev.

7.] See note on l. 2 above. For the use of *sirrah* between equals, or near-equals (Fang is no doubt a cut above Snare), see II.iv.17. I should punctuate: "Sirrah! Where's Snare?" or "Sirrah—Where's Snare?"—ED.

9.] Some kind of comic business is involved in Snare's tardy appearance.—ED.

12. chance] *N.E.D.* (Chance *sb.* C): As *adv.*: By chance, perchance, haply.
arch. [Quotes this line.]—FRANZ (3 ed., 1924, §437) regards *chance* as a verb used adverbially.

13-4. Alas ... beastly] FURNIVALL (Old Sp. ed., 1909, p. 102): Should perhaps be set as verse, thus: *Alas ... me In ... faith* [see textual notes].

13-6. stabd ... weapon ... foyne] DELIUS (ed. 1857): *To stab* is used with the same indecent double meaning as the hostess uses it here in *Caesar* I.ii.273: "if Caesar had stabbed their mothers, they would have done no less".—WURTH (1895, p. 60): The hostess understands *to stab*, intended in its proper sense, in an obscene sense.—STOLL (*M.P.* xii, 1914, p. 209) extends the quibble to *weapon*, *foin*, and also *thrust* (l. 18).

14. and that] On the difference between Q and F see p. 505.

16. foyne] *N.E.D.* (Foin *v.* 1): *intr.* To make a thrust with a pointed weapon.
arch.

nor childe.

17

Fang. If I can close with him, I care not for his thrust.

Hostesse. No, nor I neither: Ile be at your elbow.

Fang. If I but fist him once: if he come but within my Vice. 20

Hofst. I am vndone with his going: I warrant he is an infinitiue thing vpon my score. Good M. *Fang* hold him 23

20. *If*] Ff, Rowe, +, Var. '73, Knt. *And* Q, Huds. ii. *An* Cap et cet.

fist] *first* Rowe ii.

if he] *and a* Q, Huds. ii. *an he* Cap. Varr. '78, '85, Rann, Coll. Dyce i, Hal. Del. *an a'* Mal. Steev. Varr. Sing. Sta. Cam. +, Ktly, Irv. Craig. *an 'a* Dyce ii, iii, Huds. i, Neil.

21. *Vice.*] *view.* Q, Rid. *vice*;—Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. Knt, Coll. i, ii, Sta. Wh. i.

vice ... Ktly. *vice*,—Dyce, Hal. Cam. Glo. Del. et seq. (subs.).

22. *with*] Ff, Rowe, Knt, Del. *by* Q, Pope et cet.

going: I warrant] Ff, Rowe, Knt. *going, I warrant you,* Q. *going; I warrant you* Pope, Han. *going; I warrant you,* Theob. et cet.

he is] Ff, Rowe, +, Var. '73, Knt, Dyce i, Hal. *hees* Q. *he's* Cap. et cet.

23. *score.* *Good*] *score, good* Q.

18. *close*] *N.E.D.* (*Close* v. 13): To come to close quarters or to grips; to engage in hand-to-hand fight, grapple *with* [quoting this line].

19. *nor I neither*] See note on I.i.231.

20–1.] FURNIVALL (Old Sp. ed., 1909, pp. 102 f.) thinks this may be one line of doggerel verse.

20. *fist*] SCHMIDT (1874): To grasp.—*N.E.D.* (*Fist* v.¹ 2): To strike with the fist, beat, punch [quoting this line as its earliest example].—[Cf. *Pericles* IV.vi.165, "To the cholerick fisting of every rogue Thy ear is liable".]

21. *Vice*] POPE (ed. 1723): *Grasp*, a metaphor taken from a smith's *vice*.—[Q *view* is obviously a misreading.—ED.]

22. *vndone*] ONIONS (1911): Ruined.—[Cf. III.ii.117, IV.iii.23, Ep. 5.]

with his going] RANN (ed. 1789): If he goes upon this expedition, and leaves my debt unpaid.

with] By. See ABBOTT (1870) §193, FRANZ (3 ed., 1924) §535. Cf. IV.v.113.

I warrant] *N.E.D.* (*Warrant* v. 4a): Often used *colloq.* as a mere expression of strong belief = 'I'll be bound'.—[Q *I warrant you* means the same thing. Cf. II.iv.205, v.iv.8.]

23. *infinitiue*] DELIUS (ed. 1857): The hostess ... would say *infinite*.—Miss HANSCOM (ed. 1912): It is useless to attempt an explanation of Mistress Quickly's expressions. It should be noted, however, that her vocabulary is large and far from illiterate. She aspires to be an artist in words, and fails not in ideal, but in execution.

my score] ONIONS (1911): Account kept by means of tallies or marks on a door, &c.

future: good M. *Snare* let him not scape, he comes continually to Py-Corner (sawing your manhoods) to buy a fad- 25
dle, and hee is indited to dinner to the Lubbars head in
Lombardstreet, to M. *Smoothes* the Silkman. I pra'ye, since 27

24. *scape*, *he*] Ff, Rowe. *scape*, *a*
Q. 'scape. *A*' Sta. Cam. +, Craig.
scape. 'A Dyce ii, iii, Del. Huds. i,
Neil. *scape*. *He* Pope et cet.

24-5. *continuantly*] *continually* Q,
F₄, Rowe, +, Sing. Ktly, Huds. i.

26. *hee is*] *he's* Cap. Varr. '78, '85,
Rann, Mal. Steev. Varr. Sing. Coll.
Wh. i, Ktly, Del. Craig.

indited] *invited* F₃F₄, Rowe.

Lubbars] Ff, Rowe i, ii, Johns.
Lubbers Q. *lubber's* Cap. Dyce, Hal.

Cam. +, Coll. iii, Huds. Irv. Craig,
Neil. *Lubbar's* Rowe iii et cet.

27. *Lombardstreet*] Ff, Rowe, +,
Rann, Irv. *Lumbart-street* Varr. '73,
'78, '85. *Lambert-street* Wh. i.
Lumbert streete Q, Cap. et cet.

Silkman.] Ff, Rowe, +, Var.
'73, Ktly, Irv. Neil. *filk man*, Q.
filk-man: Cap. et cet.

pra'ye] F₂. *pray you* Q, Neil.

pray 'e Wh. *pray ye* F₃F₄ et cet.

24. *sure*] ONIONS (1911): (With the verbs *hold*, *guard*) unable to do harm, harmless.—[Cf. iv.iii.77.]

24-5. *continuantly*] *N.E.D.* (*Continuantly adv.*): A humorous perversion: cf. *Continuately*.—*DELIUS* (ed. 1857) and most others take it as a perversion of *incontinently*.—[Most editors follow F, delighted to put another malapropism in the hostess's mouth. On the whole, they are probably right. If Sh. wrote *continually* (Q) it is not very likely that any copyist or compositor would unconsciously pervert it to *continuantly*, while the chances that mere accident would produce such a word are extremely small. On the other hand, if Sh. wrote *continuantly* a hasty compositor might readily misread it as *continually* or a careful compositor might decide it was surely a blunder. See p. 506.—ED.]

25. *Py-Corner*] *SUGDEN* (1925, p. 411): The corner of Giltspur St. and Cock Lane in W. Smithfield, London. It was so called from the cooks' shops which stood there.

sawing your manhoods] *SCHMIDT* (1875): All due respect shown to, no offence to [your manhoods]. Especially used to apologize for the boldness or impropriety of an expression.—[*Saving your reverence* is the commoner formula.].—*COWL* (ed. 1923): The allusion ... is to the native offensiveness of Pie-corner to refined noses and ears. ... Pie-corner reeked with odours from the cooks' stalls there.—*TILLEY* (*P.M.L.A.* xxxi, 1916, pp. 65 ff.) calls attention to the type of female hypocrisy which is overnice in avoiding offensive words and relates it to Elizabethan Puritanism.

26. *indited*] *SCHMIDT* (1874): Blunderingly for *invite*[d].

Lubbars head] *JOHNSON* (ed. 1765): This is, I suppose, a colloquial corruption of the *Libbard's* head.—*COWL* (ed. 1923): The sign was appropriate to a silkman's establishment. *Sherwood*: "A Libbards head (on the knees or elbowes of old fashioned garments)"; cf. *Love's Labour's Lost* v.ii.544.—*TILLEY* (*S.P.* xxi, 1924, p. 493) says that the joke lies in the suggestion of *lubber* = big clumsy fellow.

27. *Lombardstreet*] *SUGDEN* (1925, p. 312): Running from the Mansion

my Exion is enter'd, and my Cafe so openly known to the 28
world, let him be brought in to his answer: A 100. Marke
is a long one, for a poore lone woman to beare: & I haue 30
borne, and borne, and borne, and haue bin fub'd off, and

28. *Exion*] *Action* F₃F₄, Rowe,
Pope, Theob. Han. Warb. Cap.

29. *in to*] *into* Rowe i, ii.

answer:] answer, Q. answer.
F₃F₄ et seq.

30. *one*] *Lone* Theob. Warb. Johns.
Var. '73. *loan* Han. Varr. '78, '85,
Mal. Steev. Varr. Sing. i. *score* Coll.
ii, iii, Huds. i. *ow'n'* Wh. i. *oni, ony*
or *onè* Nicholson.

House, on the south of the Royal Exchange, to Gracechurch St. It took its name from the Lombard merchants who settled there in the 13th century. ... Mercers as well as bankers lived in the street.—[Q *Lumbert streete* is a phonetic spelling.]

29. brought in] COWL (ed. 1923): *Sc.* into court.

to his answer] *N.E.D.* (To *prep.* 8): For the purpose of.—COWL (ed. 1923): Cf. 2 *Henry VI* II.i.198: "call these foul offenders to their answers".

Marke] See note on I.ii.176.

30. a long one] THEOBALD (letter to Warburton, 15 Jany. 1729): A long one, [of w]hat? a long Mark? That's the only antecedent Subst[antive] it can agree with; & com[mon sense] won't admit of its being coupled to That. I need not to observe to You, how fami[liar it is w]th our Poet to play the Chimes upon Words *similar in Sound, & differing in Signifi[cation]*. I] doubt not, but you'll read wth me—A hundred Marks is a long †LONE [for a poor lone] woman to bear; [i.e. one hundred marks is a] good round sume for a poor Widow to venture on Trust. †as they formerly spell'd L^oANE—CAPELL (*Notes*, 1779, p. 172): "One" ... has been alter'd to—lone, i.e. loan, with some appearance of fitness: but 'twere better understood, than express'd; for, by expressing it, the sentence is wholly depriv'd of a certain squint there is in it towards the same idea that is prevalent in most of her speeches.—DOUCE (1807, i. 451): The above alteration has, on the suggestion of Theobald, been very improperly and unnecessarily made. The hostess means to say that a hundred mark is a long mark, that is, *score, reckoning*, for her to bear. The use of mark in the singular number in familiar language [l. 29], admits very well of this equivoque.—WHITE (ed. 1859) explains his emendation as *owing*.—SCHMIDT (1875): Perhaps a long mark, i.e. sign or character.—HEMINGWAY (ed. 1921): She puns on a hundred marks as a debt and a hundred yard mark at archery.—COWL (ed. 1923): As "one" was pronounced like "own" ... Mrs. Quickly may, too, be thinking of the expression "my own," "your own," as in Heywood[']s *If You Know not Me*] (ed. Pearson, 1874, i. 329): "you shall haue your own (money), with the aduantage".

lone woman] STEEVENS (ed. 1793): An unmarried woman.—*N.E.D.* (Lone *a.* 2): Unmarried; single or widowed [quoting this line].—[On Mrs. Quickly's widowhood, see p. 633.]

31. fub'd off] *N.E.D.* (Fob *v.*¹ 3a): Fob off. To put off deceitfully [quoting this line as its earliest example].

fub'd-off, from this day to that day, that it is a shame to 32
be thought on. There is no honesty in such dealing, vnles
a woman should be made an Ass and a Beast, to beare e-
uery Knaues wrong. *Enter Falstaffe and Bardolfe.* 35

Yonder he comes, and that arrant Malmesey-Nose *Bar-*
dolfe with him. Do your Offices, do your offices: M. *Fang*,
& M. *Snare*, do me, do me, do me your Offices.

Fal. How now? whose Mare's dead? what's the matter? (C₂)

Fang. Sir *Iohn*, I arrest you, at the fuit of Mist. *Quickly.* 40

32. *fub'd-off*,] Ff, Rowe, +, Cap.
Varr. Rann. *fubbed off*, Knt, Del.
fubd off, and *fubd off*, Q. *fub'd off*,
and *fub'd off*, Mal. Steev. Wh. Irv.
Neil. (subs.). *fubbed off*, and *fubbed*
off, Var. '03 et cet.

from] Om. Mal.

33. *on.* *There*] *on*, *there* Q.

35. Enter ...] Rowe. Enter sir
Iohn, and Bardolfe, and the boy.
(after l. 38) Q. Enter *Falstaff*, *Bar-*
dolph, and the boy. Pope, +, Var. '73.
Enter Sir *John Falstaff*, *Page*, and
Bardolph. Cap. Mal. Steev. Varr.
Sing. Knt, Coll. Ktly, Del. Enter
Sir John *Falstaff*, *Bardolph*, and the
Page. Varr. '78, '85, Rann. Enter
Falstaff, *Page*, and *Bardolph*. (after
l. 38) Dyce et cet.

35, 37, 41, 48. Bardolfe] *Bardolph*
F₄ et seq.

36. *Malmesey-Nose*] Ff, Rowe, Knt,
Del. *malmseie-nose knaue* Q, Pope et
cet.

37. *him.* *Do*] *him*, *do* Q, Ff.

37-8. *offices*: ... *Snare*,] Ff, Rowe,
Pope, Theob. Han. Warb. Cam. +,
Rlfe, Irv. Dtn, Win. Cns, Huds. ii,
Kit. (subs.). *offices* ... *Snare*, Q.
offices, ... *Snare*, Johns. Rid. *offices*,
... *Snare*; Cap. et cet. (subs.).

38. [*Officers*, and *Hostefs*, make up
to him. Cap.

39. *whose*] *who's* Cap. Varr. Rann.

40. *Fang*.] *Fang*. [Tapping *Fal-*
staff on shoulder] Irv.

Sir Iohn] Om. Q, Rid.

Mist. *Quickly*] *mistris*, *quickly*
Q (some copies).

33. *on*] See note on I.iii.108.

honesty] SCHMIDT (1874): Upright conduct.

35. *wrong*] *N.E.D.* (Wrong *sb.* 5): With possessive pron. or genitive: wrong-
doing. *Obs.*

36. *arrant*] *N.E.D.* (Arrant *a.* 3): Notorious, downright, unmitigated.
After 1575 widely used as an opprobrious intensive.—[Cf. v.i.36-7, 46, v.iv.4.]

Malmesey-Nose] JOHNSON (ed. 1765): That is, *red nose*, from the colour
of malmsey wine.

38. *me*] Ethical dative. See ABBOTT (1870) §220, FRANZ (3 ed., 1924) §294.
Cf. l. 41 below, III.ii.50, 181, 264, 265, 272, 275, 283, 284, IV.iii.100, 101, 114.

39-52.] BAESKE (1905, p. 89) calls attention to the fact that in Elmham's
Liber metricus and Capgrave's *Liber de illustribus Henricis* Oldcastle actually
fights with an angry woman and is disabled by her. He does not positively
state that this is in any sense a source of the scene in the play.

39. *whose ... dead?*] SCHMIDT (1875): Proverbial phrase = what is the matter?
what is amiss?

Falst. Away Varlets, draw *Bardolfe*: Cut me off the Villaines head: throw the Queane in the Channel. 41

Hofst. Throw me in the channell? Ile throw thee there. Wilt thou? wilt thou? thou bastardly rogue. Murder, murder, O thou Hony-suckle villaine, wilt thou kill Gods officers, and the Kings? O thou hony-feed Rogue, thou art a honyfeed, a Man-queller, and a woman-queller. 45

Falst. Keep them off, *Bardolfe*. *Fang.* A rescu, a rescu. 48

41. *Varlets*,] *Varlets*; Rowe iii, +. *varlets*. Johns. *varlets*! Cap. et seq.

Bardolfe:] *Bardolph*! [Puts *Bardolph* between himself and *Fang*] Irv.

42-3. *Channel ... channell*] *Kennel ... Kennel* Rowe iii, +, Cap. Varr. Rann.

42. [draw, and a Scuffle enfues. Cap.

43. *there*.] Ff, Rowe, Cap. Knt, Del. *in the channel*, Q. *in the kennel*. Pope, +, Varr. Rann. *in the channel*. Mal. et cet.

44. *thou? ... thou?*] *thou, ... thou, Q.*

bastardly] *dastardly* Anon. conj. apud Cam.

rogue.] *rogue*, Q. *rogue*: Cap. *roguel*— Var. '73 et seq.

44-5. *Murder, murder*,] Q, F₁. *Murder, murder*: F₃F₄, Rowe. *Murder! murder!* Cap. *Murther, murther!* Wh. i, Irv. *Murder, murder!* Pope et cet.

45-6. *O ... O*] *a ... a* Q. *Ah ... Ah* Cam. +, Irv. Craig, Neil.

47. [They arrest him. Coll. iii.

48. *Fang*] Offic. Q.

41. *Varlets*] SCHMIDT (1875): A term of reproach, = knave, rascal.—COWL (ed. 1923) notes that the word also means *sergeant* (*N.E.D.*, *Varlet sb.* 1d).

draw *Bardolfe*] MORGANN (1777, p. 30): When they lay hold on him he resists to the utmost of his power, and calls upon *Bardolph*, whose arms are at liberty, to draw.

me] See note on l. 38 above.

42. *Queane*] *N.E.D.* (*Quean* 1): A bold, impudent, or ill-behaved woman; a jade, hussy; and *spec.* a harlot, strumpet (esp. in 16-17th c.).

Channel] *N.E.D.* (*Channel sb.* 1 3a): The watercourse in a street or by a roadway, the gutter.—[*Kennel*, substituted here by Rowe, means the same thing.]

43. *there*] On the difference between Q and F see p. 506.

44-7.] Miss MACKENZIE (1924, p. 105): When the battle is joined she dances round the outskirts of the fray in "a tempest of exclamation".

44. *bastardly*] COWL (ed. 1923): A portmanteau word, blending "bastard" and "dastardly".

45-6. *Hony-suckle ... hony-seed*] THEOBALD (ed. 1733): [*Hony-seed*] instead of *homicide*.—HANMER (ed. 1743): She means to say, *homicidal villain*, and *homicide rogue*.

47. *Man-queller*] SCHMIDT (1875): Murderer.

48. *rescu*] *N.E.D.* (*Rescue sb.* 2): *Law*. The forcible taking of a person or goods out of legal custody [quoting this line].—DEIGHTON (ed. 1893): The phrase was originally "at rescue," i.e. "to the rescue!" ... [Cf.] *Errors* iv.iv.108.—COWL (ed. 1923): *Fang*'s exclamation ... seems to refer to *Bardolph*'s intervention, if, indeed, *Fang* in his fright is not himself calling upon all within hearing to come to the rescue.

Host. Good people bring a rescu. Thou wilt not? thou wilt not? Do, do thou Rogue: Do thou Hempfeed. 50

49. *rescu.*] Ff, Rowe, Cap. Knt. *reskew or two*, Q, Rann. *rescue or two*; Pope, +, Var. '73. *rescue or two*. Var. '78 et cet.

49-50. *Thou wilt not? thou wilt not?*] Ff, Rowe, Knt, Coll. i, ii, Wh. i, Del. *thou wot, wot thou, thou wot, wot ta*, Q. *thou wo't, wo't thou, thou wo't, wo't thou* Pope. *thou wo't, wo't thou? thou wo't, wo't thou*, Han. *Thou wo't,*

wo't thou? thou wo't, wo't ta? Dyce, Hal. Cam. Glo. Wh. ii, Craig, Her. Neil. *Thou wilt? thou wilt?* Coll. iii. *Thou woo't, woo't thou? thou woo't, woo't thou?* Huds. i, Irv. *Thou wot, wot thou? thou wot, wot ta?* Cowl. *thou wo't, wo't thou? thou wo't, wo't thou?* Theob. et cet.

50. *Do, do thou Rogue:] rogue:* Pope. *rogue?* Han.

49-50.] QUILLER-COUCH (*Tales*, 1900, pp. 216 f.): Dame Quickly dancing round the scuffle, calling names and crying for a rescue ... at the top of her shrill voice.—Miss PORTER (ed. 1911): [Fang] will not *stand to it*, and the Hostesse in her eagerness comes to his protection against Bardolfe, whom she quells with her *thou wilt not? i.e.*, thou wilt not attack a woman? When Falstaffe approaches to dare to do this, as his man hesitates, she cries out *Do, do* etc., and floors him. The Page then attacks her saying, 'Away you Scullion,' etc. When the Justice enters, as his words show, Fang is hanging on Falstaffe, and Falstaffe being down is struggling but still unable to secure 'any vantage of ground, to get up' (l. 68-9), words having a double meaning and fun with relation to the valor of the Hostesse.—[While I do not take much stock in Miss Porter's notion of Mrs. Quickly as a virago, I am sure any stage director is at liberty to arrange the action during this brawl in any way that will produce an hilariously comic effect. There is perhaps a hint in the fact that almost every word Falstaff says is by way of putting Bardolph up to active measures of defense.—ED.]

49. *bring a rescu*] Q *bring a reskew or two*.—DELIUS (ed. 1857): The hostess understands the cry *a rescue* [l. 48] as though *rescue* were the name of a particular person.—DEIGHTON (ed. 1893): The Hostess takes the word to be some weapon that the officer called for.—COWL (ed. 1923): It is almost inconceivable that Mrs. Quickly, with her experience of the life of the tavern, could misapply a phrase so familiar as "bring a rescue"—unless on the hypothesis that she is so excited that she does not know what she is saying. The hypothesis is supported by the absurdity of the addition "or two" [see textual notes].—[On the difference between Q and F see p. 506.]

Thou wilt not?] Q *wot* is a dialectal form of *wilt* derived, according to FRANZ (3 ed., 1924, §176), from M.E. *wolt*. Cf. III.ii.288, *Hamlet* v.i.269-70, *Antony* IV.xv.59. Q *ta*, according to ONIONS (1911), is a dialectal form of *thou*, used after a dental, in interrogative sentences.—The reading of F is, I think, an attempt to turn the racy language of Q into respectable English, made by some one who did not understand it and evidently equated *wot* to *wilt not*. See p. 503.—ED.

50. *Do, do*] SCHMIDT (1874): Used as a term of encouragement (=go on!).—[Cf. *Dream* III.ii.237, *Troilus* II.i.40, 42, 52, *Tempest* IV.i.238.]

Hempseed] DELIUS (ed. 1872): One who ought to be hanged. The

Page. Away you Scullion, you Rampallian, you Fustil- 51

51. *Page.*] F₂, Cap. Rann, Mal. 51-2. *Fustillirian*] F₂. *Fustilirian*
Cam. ii, Neil. Cowl, Rid. Boy Q. F₃F₄, Rowe. *fustillarian* Cap. *fuf-*
Fal. F₃F₄ et cet. *tilarian* Q, Pope et cet.

hostess, however, here also means *homicide*.—*N.E.D.* (Hempseed b): A gallows-bird [quoting this line only].

51. *Page*] JOHNSON (ed. 1765): This speech is given to the *page* in all the editions to the folio of 1664. It is more proper for *Falstaff*, but that the boy must not stand quite silent and useless on the stage.—CAPELL (*Notes*, 1779, p. 172) [whose indignation at the violence done the original text moves him almost to coherence]: Care, judgment, faithfulness, all the qualities with which an editor ought to be gifted, are display'd in the assignment of this speech by the moderns to Falstaff: the first of them pick'd it up in *his* folio; and so it is handed down in succession, from one to other, through all the rest ... The four last of them bring in the *Page*, and send him off again without saying any thing; when here were words for him, in every authentic edition, so certainly his, that they must have been given him, had those editions declar'd the contrary: the mint appears in the coinage; for such words could only come from a *Page*, to express—you greasy, fusty, termagant jade, you ramping one; which is follow'd by a flourish of the skewer that his master had stuck on him.—[Capell is certainly right: to ignore the agreement of Q and F in giving this speech to the boy and transfer it to Falstaff is to rewrite the play. Furthermore, the humor of it is not in Falstaff's vein: where does he make sport by coining fantastic, coxcombical language like this? The *page's* part is so small that there is not much basis of comparison, but these epithets seem to sort well with his pert "Althea's dream" (II.ii.85) and his "Ephesians, my lord, of the old church" (II.ii.144). As the textual notes show, some of the most recent editors have recanted this heresy.—ED.]

Scullion] SCHMIDT (1875): The lowest domestic servant, that washes the kettles and dishes in the kitchen; used as a term of contempt.

Rampallian] GENTLEMAN (ed. 1773): A low reptile.—STEEVENS (Var. '78): May be derived from *ramper*, Fr. *to be low in the world*. ... The following passage however, in [Davenport's] *A New Trick to Cheat the Devil*, 1639, [I.ii; ed. Bullen, 1890, p. 208], seems to point out another derivation of *Rampallian*: "And bold Rampalian like, sweare and drinke drunke." It may therefore mean a *ramping* riotous strumpet. Thus in *Greene's Ghost Haunting Coneycatchers* [1602, sig. D3; *Complete Works of Rowlands*, 1880, vol. i]: "Here was wilie beguily rightly acted, & an aged Rampalion put besides her schoole-trickes."—T. DAVIES (1784, i. 289): Rampallian, Mr. Steevens says, is an old rampant prostitute; and, we may add, perhaps, a dealer in such goods.—PINKERTON (1785, p. 172): *Rampalian* is from *ramper*, a stout fellow or wench, as *rascalion* from *rascal*.—CLARKE (ed. 1865): The word seems to include allusion to one of the senses that the verb 'to ramp' bears—to climb as a plant, by clasping and catching hold of whatever affords support; and also to one of the senses that the French epithet *rampante* bears, 'vile,' 'base,' 'grovelling,' 'servile' ...; so that "rampallian" here may be supposed to be addressed to Fang as a base-souled fellow who tries to clutch at Falstaff and fasten upon

lirian: Ile tucke your Catastrophe. *Enter. Ch. Iustice.* 52
Iuft. What's the matter? Keepe the Peace here, ho.
Hofst. Good my Lord be good to mee. I befeech you 54

52. *tucke*] *tickle* Q, Pope et seq.
 [trying to take her off. Cap.
 [Scene II. Pope, Han. Warb.
 Johns.
 Enter ...] Enter Lord chiefe
 iustice and his men. Q, Cam. +, Neil.
 Enter the *Lord Chief Justice*, and
 two Apparitors. Irv. Enter Chief
 Iustice, attended. Theob. et, cet.
 (subs.).

53, 114. *Iuft.*] Lord Q. Ch. Iuft.
 Rowe et seq. (subs.).
 53. *What's*] Ff, Rowe, +, Varr.
 Rann, Mal. Steev. Varr. Sing. Knt,
 Ktly. *What is* Q, Cap. et cet.
 [Scuffle ceases. Cap. Bardolph
 and Page retire to back of scene.
 Fang and Snare seize Falstaff. Irv.
 54. *mee.*] *me*, Q.

him.—DEIGHTON (ed. 1893): Possibly with some connection in the mind of the speaker with a ramping lion.—*N.E.D.: Obs.* A ruffian, villain, scoundrel. b. Applied to a woman. *rare*⁻¹. [Under b, quotes only *Greene's Ghost Haunting Coneycatchers*, although nearly all editors take it as applied to the hostess here, and it is certainly applied to a woman in *Greene's Tu Quoque* (Hazlitt's Dodsley, 1874, xi. 197).]—COLLINS (ed. 1927): Scoundrelly woman.

51-2. *Fustillirian*] GENTLEMAN (ed. 1773): A fusty, ill-scented fellow.—STEEVENS (Var. '78): From *fustis*, a club; i.e. a person whose weapon of defence is a cudgel, not being entitled to wear a sword.—PINKERTON (1785, p. 172): A fellow drest in *fustian*.—CLARKE (ed. 1865): Seems also to combine reference to fusty, unsavoury, mouldy-smelling; and to the Latin word *fustis*, a cudgel, from which Falstaff coins the word he uses to express a fighter with a cudgel or staff; since bailiffs carried staves tipped with metal, which caused themselves to have the name of 'tipstaff' given them.—RUSHTON (*Sh. Illustrated*, 1870, p. 24): The word 'fustilarian' in this passage means one who wears fustian, or ... one of the common people or serving men.—*N.E.D.: Obs.* (? *nonce-w{or}d.*) (? Comic formation on next [i.e. *Fustilugs*].) ?=next. *Fustilugs. Obs.* a fat, frowzy woman.—COWL (ed. 1923) quotes Middleton's *Father Hubbards Tales* [1604], "his rampish blood and his fusty flesh". [So Cowl, but in Bullen's edition of Middleton (1885-6, viii. 105) the word is *rammish*. I have not been able to ascertain which is right; the only copy I have located in the United States lacks the story in which these words occur.—ED.]

52. *tucke your Catastrophe*] See textual notes; *tucke* is evidently a misreading or misprint.—SEYMOUR (1805, i. 324): I'll whip your breech, make your *latter-end* smart or itch.—Although *N.E.D.* (*Catastrophe* 2b, "The posteriors") quotes only this line, *tickle your catastrophe* appears to have been a current quip. As STEEVENS (Var. '78) pointed out, it occurs twice in *The Merry Devil of Edmonton* (1603), once in the same sense [v.ii.13-4] and once in a slightly different sense [II.i.9-10]. COWL (ed. 1923) quotes a number of droll variants from contemporary and later plays.

Enter ...] On the Q stage-direction see p. 491. On the F stage-direction, p. 512.

54. *be good to mee*] COWL (ed. 1923): An expression used in appealing for protection or favour to persons in authority. So in *Nice Wanton* (Hazlitt's

stand to me.

55

Ch. Iust. How now fir *Iohn*? What are you brauling here?
Doth this become your place, your time, and bufinesse?
You fhould haue bene well on your way to Yorke.
Stand from him Fellow; wherefore hang'ft vpon him?

Hofst. Oh my moft worshipfull Lord, and't please your [g3^b]
Grace, I am a poore widdow of Eaftcheap, and he is arre- 61
fted at my fuit. *Ch. Iust.* For what fumme?

Hofst. It is more then for fome (my Lord) it is for all: all
I haue, he hath eaten me out of houfe and home; hee hath
put all my fubftance into that fat belly of his: but I will 65

56-8. *How ... Yorke.*] Prose Rowe.
56, 62, 70, 118, 148, 154, 159, 162,
167, 170, 175. *Ch. Iust.*] Lord Q.

56. *What*] Q, Ff, Rowe, Var. '85,
Cam. +, Dyce ii, iii. *what!* Ktly,
Irv. Craig. *what*, Pope et cet.

59. *Stand*] [To Fang] *Stand* Irv.
hang'ft vpon] *hang'ft thou vpon*
Q, Neil. *hang'ft thou on* Pope, +,
Cap. Varr. Rann, Mal. Steev. Varr.
Sing. i. *hang'st on* Coll. i, ii, Wh. i.

[Fang and Snare leave their
hold of Falstaff. Irv.

60. *worshipfull*] *woshipful* Rowe ii.
and't] *an't* Pope et seq.

63. *all: all*] Ff, Rowe, +. *al* Q,
Neil. *all, all* Cap. et cet. (subs.).

64. *haue,*] Q, Ff, Rowe i, ii. *have*;
or *have*: Rowe iii, +, Cap. Varr.
Rann, Mal. Steev. Varr. Sing. Knt,
Sta. *have*. Coll. et cet.

home;] *home*, Q, Irv. *home?* Ff.

Dodsley, 1874, ii. 176) where Baily entreats the Judge to show clemency to-
wards an offender: "I beseech your lor'ship be good to him".—[Cf. *Measure*
III.ii.179 and IV.iii.86 below.]

55. *stand to me*] *N.E.D.* (*Stand* v. 76h): To side with, help, back, support
(a person) [quoting this line as its earliest example].—[See ABBOTT (1870)
§187.]

56. *What*] See note on I.ii.109.

59. *Stand from him*] DEIGHTON (ed. 1893): Let go of him.

hang'st vpon] On the difference between Q and F see p. 501.

60-1. *your Grace*] Just as the hostess promotes Fang to mastership (l. 3),
she addresses the chief justice by a title usually reserved for royalties, dukes,
and archbishops.—ED.

61. *Eastcheap*] SUGDEN (1925, p. 165): A street in London running east from
the junction of Cannon St. and Gracechurch St. to Great Tower St. The
famous Boar's Head Tavern was at the west end of Eastcheap.

63. *all: all*] Although I suspect that the editors adopt this rather than Q *al*
because they like it better rather than because of its merits from the strictly
textual point of view, the probabilities seem to favor it. Dittography, the
unintentional repetition of a word in copying or typesetting, is common
enough, but omission is probably the commonest error of all.—ED.

65. *substance*] *N.E.D.* (*Substance* sb. 16): Possessions; means, wealth.
arch. [Quotes *Errors* I.i.24, "Thy substance, valued at the highest rate, Can-
not amount unto a hundred marks".]

haue some of it out againe, or I will ride thee o'Nights, 66
like the Mare.

Falst. I thinke I am as like to ride the Mare, if I haue
any vantage of ground, to get vp.

Ch: Iust. How comes this, Sir *Iohn*? Fy, what a man of 70
good temper would endure this tempest of exclamation?
Are you not asham'd to inforce a poore Widdowe to fo 72
rough a course, to come by her owne? (C2v)

66. *I will*] *I'll* Rowe iii, +, Varr. Rann, Mal. Steev. Varr. Sing. i, Knt, Sta.

o' Nights] *a nights* Q. *a-nights* Kit.

70. *Fy, what a*] Ff. *what* Q, Rid. *Fie, what* Rowe, +, Var. '73. *Fie?*

what Wh. i. *Fie! what* Cap. et cet.

71. *exclamation?*] *exclamation*, Q.

72. *asham'd*] Ff, Rowe, +, Cap. Varr. Rann, Wh. Irv. Neil. *ashamed* Q, Mal. et cet.

73. *owne?*] *owne*. Q.

66. *o'Nights*] On Q *a nights*=by night, see *N.E.D.* (*A-nights adv. phr.*). Cf. II.iv.232, 278.

67. *Mare*] STEEVENS (Var. '78): The *Incubus* or *Night-Mare*.—*N.E.D.* (*Mare sb.*² 1) *Obs.* A kind of goblin supposed to produce nightmare by sitting on the chest of the sleeper.—REGINALD SCOT (*The Discovery of Witchcraft*, 1584, bk. iv, ch. 11, ed. Nicholson, 1886, p. 68): But in truth, this *Incubus* is a bodilie disease ... although it extend unto the trouble of the mind: which of some is called The mare, oppressing manie in their sleepe so sore, as they are not able to call for helpe, or stir themselves under the burthen of that heauey humor, which is ingendred of a thicke vapor proceeding from the cruditie and rawnesse in the stomach: which ascending up into the head oppresseth the braine, in so much as manie are much infeebled therebie, as being nightlie haunted therewith.

68. *ride the Mare*] STEEVENS (Var. '78): His allusion, (if it be not a wanton one) is to the *Gallows*, which was ludicrously called the *Timber*, or *two-legg'd Mare*.—MALONE (ed. 1790): I think the allusion is only a wanton one.—COWL (ed. 1923): *Ride*, to tyrannize over, harass, as in *Errors* II.ii.199.—[I cannot take much stock in this alleged reference to the gallows. The *two-* or *three-legged mare* is the gallows, not simply the *mare*. We are not obliged to assume that when Falstaff cracks a joke he is alluding to every known meaning of the word on which he quibbles. Most obviously, his words refer to the difficulty of a man of his bulk in mounting a horse; he also hints at the likelihood of his getting the upper hand of the hostess and at covering the mare, the "wanton" sense noted.—ED.]

69. *vantage*] *N.E.D.* (*Vantage sb.* 3): Position or opportunity likely to give superiority.

get vp] *N.E.D.* (*Get v.* 72b): To ascend, mount, climb up: esp. to mount on horseback.

70. *Fy, what a*] On the difference between Q and F see p. 505.

71. *temper*] SCHMIDT (1875): Disposition, constitution.—[Cf. IV.iv.42, V.ii.23.] *exclamation*] ROLFE (ed. 1880): Outcry.

Falst. What is the groffe fumme that I owe thee?

Hoft. Marry (if thou wer't an honest man) thy selfe, & 75
the mony too. Thou didst sweare to mee vpon a parcell
gilt Goblet, sitting in my Dolphin-chamber at the round
table, by a sea-cole fire, on Wednesday in Whitson week, 78

76. *vpon*] *on* Rowe iii, +, Var. '73. cet.

77. *Dolphin-chamber*] F₂. *dolphin* *Whitson*] Ff, Rowe, +, Cap.
chamber, Q, F₃F₄ et cet. Varr. Rann, Mal. Steev. Varr. '03, '13,

78. *on*] Ff, Rowe, +, Cap. Varr. Knt, Coll. Sta. Wh. i. *Wheeson* Q,
Rann, Knt, Wh. i. *vpon* Q, Mal. et Var. et cet.

74. *grosse*] *N.E.D.* (Gross *a.* 6): Entire, total, whole.

75-91.] TIECK (c. 1794; *Das Buch*, 1920, p. 233): The citation of these small incidental details is used in a very comical manner in *Measure* II.i.86 ff., where it again produces extraordinarily rich comic effects.—COLERIDGE (*The Friend*, 1818; ed. Raysor, 1930, ii. 336): The difference between the products of a well disciplined and those of an uncultivated understanding ... is often and admirably exhibited by our great Dramatist. ... This, be it observed, is so far from being carried beyond the bounds of a fair imitation, that "the poor soul's" thoughts and sentences are more closely interlinked than the truth of nature would have required, but that the connections and sequence, which the habit of Method can alone give, have in this instance a substitute in the fusion of passion. For the absence of Method, which characterizes the uneducated, is occasioned by an habitual submission of the understanding to mere events and images as such, and independent of any power in the mind to classify or appropriate them. The general accompaniments of time and place are the only relations which persons of this class appear to regard in their statements.—HAZLITT (*Characters*, 1817; *Works*, ed. Waller & Glover, 1902-4, i. 350): The single scene with Doll Tearsheet [II.iv], or Mrs. Quickly's account of his desiring 'to eat some of housewife Keach's prawns,' and telling her 'to be no more so familiarity with such people,' is worth the whole of the *Merry Wives of Windsor* put together.

76-7. *a parcell gilt Goblet*] *N.E.D.* (Parcel-gilt *a.*): Partly gilded; *esp.* of silver ware, as bowls, cups, etc., having the inner surface gilt [quoting this line].—LOBBAN (ed. 1915): The most fitting 'book' for Falstaff to kiss.—ROGERS (1928, p. 6) states that in the church of St. Magnus the Martyr, London, there is preserved a silver drinking cup, dated 1590, which is said to have been used by the vestry of St. Michael's parish (now amalgamated with that of St. Magnus) at its meetings at the Boar's Head Tavern in Eastcheap (adjoining the church) from 1619 at least until much later. Washington Irving, who was shown this relic in 1818, pleased himself with the fancy that it was the very parcel-gilt goblet on which Falstaff swore to marry the hostess ("The Boar's Head Tavern, Eastcheap," *The Sketch Book*, 1819-20).

77. *Dolphin-chamber*] The name of a room in Mrs. Quickly's tavern. See *1 Henry IV* II.iv.26, where another is called the Half-moon.

78. *sea-cole*] ONIONS (1911): Mineral coal (as distinguished from charcoal).—COWL (ed. 1923) quotes Fynes Moryson's *Itinerary* (1617; ed. 1908, iv. 166):

when the Prince broke thy head for lik'ning him to a singing man of Windsor; Thou didst sweare to me then (as I was washing thy wound) to marry me, and make mee my Lady thy wife. Canst y deny it? Did not goodwife *Keech* the Butchers wife come in then, and cal me gossip *Quickly*? comming in to borrow a messe of Vinegar: telling vs, she had a good dish of Prawnes: whereby y didst desire to

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|---|--|
| 79. <i>lik'ning him</i>] F ₂ . <i>likening him</i> F ₁ F ₄ , Rowe, Pope, Theob. Han. Warb. <i>likening his father</i> Johns. Varr. Rann, Coll. Sing. ii, Ktly. <i>lik'ning his father</i> Wh. i. <i>liking his father</i> Q, Cap. et cet. | 80. <i>Windsor</i> ;] <i>Winsor</i> , Q, Dyce, Hal. Cam. +, Huds. Irv. Craig, Neil. (subs.). |
| | 82. <i>wife. Canst ... it? Did] wife, canst ... it, did</i> Q. |
| | 83. <i>then</i>] Om. Rowe ii. |
| | 85. <i>didst] did</i> Pope ii, Theob. Warb. |

"England abounds with Sea-coales upon the Sea-coast, and with Pit-coales within land".

Whitson] ONIONS (1911): 'W(h)issun' [see textual notes] is a north-country and midland form.

79-80. *when ... Windsor*] JOHNSON (ed. 1765): The prince might allow familiarities with himself, and yet very properly break the knight's head when he ridiculed his father.—HUDSON (ed. 1852, v. 160): And even in his wildest merrymakings we have pregnant arguments of [the prince's] virtue, as when the Hostess reminds Sir John how "the prince broke thy head for likening his father to a singing-man of Windsor."

79. *lik'ning him*] Q *liking* means comparing (*N.E.D.*, Like *v.*² 1b).—DELIUS (ed. 1857): Perhaps at the behest of the censor, who would permit no ridicule of a reigning king, *liking his father* was changed to *likening him*.

79-80. *a singing man of Windsor*] DELIUS (ed. 1857): Falstaff had compared the respectable, perhaps morose, appearance of the king to that of a chorister in the royal chapel at Windsor.—COWL (ed. 1923): The nature of the supposed resemblance between the King and the singing-man is not revealed, but it may be observed that singing-men frequently served as a mark for ridicule or a source of quaint similitudes. ... Allusions to singing-men are usually uncomplimentary. ... It has been suggested that the similitude which gave offence to the Prince depended upon the circumstance that singing-men were sometimes eunuchs.

81-2. *my Lady*] COWL (ed. 1923) cites various instances, from the drama, of satire of "the weakness of citizens' widows for the title 'lady'".

82. *goodwife*] *N.E.D.* (Goodwife 2): Prefixed to surnames (= Mrs.). *Obs.*

Keech] STEEVENS (Var. '78): The fat of an ox rolled up by the butcher into a round lump.—[Cf. *Henry VIII* 1.1.55.]

83. *gossip*] SCHMIDT (1874): Used as a familiar compellation to a female friend or neighbour.

84. *messe*] *N.E.D.* (Mess *sb.* 1c): A quantity (of meat, fruit, etc.) sufficient to make a dish. (Now *dial.* and *U.S.*) [Quotes this line.]

85. *whereby*] *N.E.D.* (Whereby *adv.* 3b): Upon which, whereupon. *dial.* ?*Obs.*

eat some: whereby I told thee they were ill for a greene 86
wound? And didst not thou (when she was gone downe
staires) desire me to be no more familiar with such poore
people, saying, that ere long they should call me Madam?
And didst ^y not kisse me, and bid mee fetch thee 30.s? I 90
put thee now to thy Book-oath, deny it if thou canst?

Fal. My Lord, this is a poore mad foule: and she fayer
vp & downe the town, that her eldest son is like you. She
hath bin in good case, & the truth is, pouerty hath distra-
cted her: but for these foolish Officers, I beseech you, I 95
may haue redresse against them.

Iust. Sir Iohn, sir Iohn, I am well acquainted with your 97

87. wound? And] wound, and Q.	book-oath. Neil. book-oath; or book-
wound; and Theob. Warb. Johns.	oath: Theob. et cet.
wound. And Ktly.	canst?] canst. Q, Pope et seq.
not thou] Ff, Rowe, +, Var. '73,	92. mad] made Q.
Knt. thou not Q, Cap. et cet.	93. you.] Ff, Rowe, +, Var. '73,
88. familiar] so familiarity Q, Pope	Coll. Wh. i, Ktly, Del. Craig, Neil.
et seq.	you, Q. you: Cap. et cet.
89-90. Madam?] madam, Q.	95. her:] her, Q. her. Johns. Var.
90. thee] the Var. '85.	'73 et seq.
30. s?] thirtie shillings, Q.	97, 105. Iust.] Lo. Q. Ch. Iust.
91. Book-oath,] Q, Ff, Rowe. Pope,	Rowe et seq. (subs.).

86. greene] *N.E.D.* (Green *a.* 10): Of a wound: Recent, fresh, unhealed, raw.

87-8. And ... staires] *FURNIVALL* (Old Sp. ed., 1909, p. 103): Should perhaps be set as [one line of] verse.

88. familiar] *Q* *familiarity* may be something of a stock malapropism; at any rate, it also occurs in Munday's *John a Kent* (1594), "Turnop beeing my Lordes man, his hogheard, his familiaritie seruaunt" (*M.S.R.*, ll. 347-8). See p. 506.

89. Madam] *HARRISON* (*Description of England*, 1577, bk. iii, ch. 4; ed. *Furnivall*, 1877, i. 115): Howsoever one be dubbed or made Knight, his wyfe is by and by called *Madame*, or Ladye, so well as the Barons wyfe.

91. Book-oath] *SCHMIDT* (1874): Oath made on the Bible.

92-5. My ... her] *COWL* (ed. 1923): Suggested, perhaps, by ... Lodge and Greene, *A Looking-Glass for London* [(1590) 1159-60 (*M.S.R.*, 1932, sig. E3)]: "Dread Monarch, this is but a lunacie, Which grieffe and want hath brought the woman to".

92. mad] *Q* *made*, according to the *N.E.D.*, is a 15th-century variant spelling.

94. in good case] *N.E.D.* (Case *sb.*¹ 5): Well off.

94-5. distracted] *N.E.D.* (Distract *v.* 6): To render insane, drive mad. *Obs.* in *lit.* sense. [Quotes this line as its earliest example.]

97-103.] *SQUIRE* (1935, p. 176): The Chief Justice [rebukes Falstaff] in set and sonorous phrases that admirably characterize the judge, from the reprov-
ing repetition [l. 97] to the lawyer-like termination. ... We can even guess,
underneath the lectures of this severe magistrate, the amusement that he

maner of wrenching the true caufe, the falfe way. It is not 98
 a confident brow, nor the throng of wordes, that come
 with fuch (more then impudent) fawcines from you, can 100
 thruft me from a leuell confideration, I know you ha' pra-
 ctis'd vpon the eafie-yeelding fpirit of this woman,
 and made her ferue your vfes both in purfe and in perfon.

Hoft. Yes in troth my Lord.

Iuft. Prethee peace: pay her the debt you owe her, and 105
 vnpay the villany you haue done her: the one you may do

101. *confideration*,] Ff. *confidera-
 tion.* Rowe, +, Var. '73, Knt, Ktly,
 Neil. *confideration*: Q, Cap. et cet.
 (subs.).

I know you ha'] Ff, Rowe, Wh.
 i. *I know you haue* Pope, +, Cap.
 Varr. Rann, Knt. *you haue as it
 appeares to me* Q, Mal. et cet.

101-2. *practis'd*] Ff, Rowe, Pope,
 Theob. Han. Warb. Cap. Varr. '78,
 '85, Rann, Wh. Irv. Neil. *practifde*
 Q. *practifed* Johns. et cet.

102. *woman*,] Q et cet. *woman*.
 F1Ff, Rowe, +, Cap. Knt.

103. *and ... perfon.*] Om. F1Ff,
 Rowe, +, Cap. Knt.

in perfon] *perfon* Varr. Rann,

Mal. Steev. Varr. Sing. i, Coll. Sta.
 Wh. i, Del.

104. *Yes*] *Yea* Q, Mal. Steev. Varr.
 Sing. Dyce, Hal. Cam. +, Ktly
 Huds. Irv. Craig, Neil.

troth] *truth* Q, Cam. +, Dyce
 ii, iii, Coll. iii, Huds. Irv. Neil.

105. *Prethee*] *Pray thee* Q, Cam. +,
 Irv. Neil.

peace:] *peace*, Q. *peace*.— or
peace. Johns. Var. '73, Coll. i, ii,
 Dyce, Wh. Hal. Cam. +, Ktly, Del.
 Huds. Irv. Craig, Neil. *peacel*—
 Coll. iii.

106. *done*] *done with* Q, Mal. Steev.
 Varr. Sing. Coll. Dyce i, Sta. Wh. i,
 Hal. Ktly, Del. Neil.

represses; he will, in his restrained way, chuckle over the man and the episode
 when he is 'off-duty' and having a night-cap with an old friend or two.

98. *true cause*] COWL (ed. 1923): Truth of the matter.

98-101. *It ... consideration*] FURNIVALL (Old Sp. ed., 1909, pp. 102 f.):
 Should perhaps be set as [three lines of] verse: *It is ... words That ... you, Can
 ... consideration.*

99. *brow*] *N.E.D.* (Brow sb.¹ 5c): Fronting, aspect, countenance. [Quotes
 1 *Henry IV* iv.iii.83, "by this face, This seeming brow of justice, did he win
 The hearts of all", as its earliest example.]

100. (more then impudent)] P. SIMPSON (1911, p. 93): Compound nouns or
 adjectives are enclosed within brackets where we should employ the hyphen if
 we used any punctuation at all.

101. *leuell*] SCHMIDT (1874): Equipoised, steady. [*Obs. N.E.D.* (Level
 a. 7a) quotes only this line and *Twelfth Night* II.iv.30.]

I know you ha'] The substitution of this for Q *you haue as it appeares
 to me* was certainly deliberate, and while it was probably made at the same
 time that l. 103 was omitted, the motive for it is not easy to guess.—ED.

103.] On the omission of this line from F, see p. 500.

105. *peace*] SCHMIDT (1875): Be silent.—[Cf. II.ii.119, II.iv.235, III.ii.121,
 124.]

106. *vnpay*] DELIUS (ed. 1857): In contrast to *to pay*.—*N.E.D.* (*Unpay* v.²):
Obs.⁻¹ To undo, make good. [Quotes this line only.]

with sterling mony, & the other with currant repentance. 107

Fal. My Lord, I will not vndergo this sneape without reply. You call honorable Boldnes, impudent Sawcinesse: If a man wil curt'sie, and say nothing, he is vertuous: No, (C₃) my Lord (your humble duty remēbred) I will not be your 111 futor. I say to you, I desire deliu'rance from these Officers being vpon hasty employment in the Kings Affaires.

Iust. You speake, as hauing power to do wrong: But answer in the effect of your Reputation, and satisfie the 115

109. *reply.*] *reply*, Q. *remēbred*] Q, Ff, Rowe. *re-*
Sawcinesse.] *sawcinesse*, Q. *memb'red* Wh. ii, Neil. *remembered*
sawcinesse. F₃F₄, Rowe. Varr. '03, '13, '21, Sing. i, Knt, Dyce,
 110. *If*] I F₂. Sta. Hal. Cam. Glo. Coll. iii, Craig,
will] Ff, Rowe, +, Var. '73, Her. Cowl. *remember'd* Pope et cet.
 Knt, Wh. Del. *wil make* Q, Cap. et 112. *futor.*] *futer*, Q.
 cet. *desire*] *do desire* Q, Cap. Var.
curt'sie] *courtesy* Cam. Glo. '78 et seq.
 Coll. iii, Irv. Her. Cowl. *deliu'rance*] Ff, Rowe, Wh. i.
vertuous.] *vertuous*, Q. *virtu-* *deliuerance* Q, Pope et cet.
ous. Pope, +, Var. '73, Coll. Sta. 115. *the effect of*] *th' effect of* Q, Kit.
 Wh. i, Ktly, Del. Huds. i, Irv. Craig, *the effect* F₄, Rowe, Pope, Theob.
 Neil. Han. Warb. *the respect of* Vaughan.
 111. (*your*) *my* Q, Pope et seq.

107. *currant*] *N.E.D.* (Current *a.* 5): Sterling, genuine, authentic: opposed to *counterfeit*. *Obs.*—LEE (ed. 1908): The chief justice seems addicted to numismatic punning. Cf. I.ii.206–7.

108–13.] QUILLER-COUCH (*Tales*, 1900, p. 219): The reply was poor perhaps; but it showed that Falstaff, though careless with the low company of his choice, had shame enough left, being a gentleman himself, to wince under the rebuke of a gentleman.—RIDLEY (ed. 1934): The complete change of tone in this speech of Falstaff's is noticeable.

108. *sneape*] POPE (ed. 1723): A yorkshire word for *rebuke*.—[*N.E.D.* quotes this line as its earliest example of *Sneap sb.*: its two further examples, both 19th-century, are apparently allusions to Sh. The verb is more common, but it was apparently introduced into literary usage by Sh.]

110. *curt'sie*] See textual notes.—*N.E.D.* (Courtesy *sb.* 8): The action of inclining, bowing, or lowering the body; usually in phrase *to make* or *do courtesy*. *Obs.*—[Cf. Ep. 2.]

111. *your*] On the difference between Q and F see p. 506.

duty] *N.E.D.* (Duty 1): Due respect, reverence.

112–3. I desire ... Affaires] KNIGHT (ed. 1839, i. 256): Falstaff claimed the protection legally called *quidā profecturus*. (See Coke upon Littleton, 130 a.)

112. *deliu'rance*] *N.E.D.* (Deliverance 1): Release.

113. *hasty*] SCHMIDT (1874): Quick, speedy. [Arch.]

114. *as hauing*] As if you had.

115. *in* ... Reputation] JOHNSON (ed. 1765): In a manner suitable to your character.—CAPELL (*Notes*, 1779, p. 172): Suitably to what you know your

poore woman.

116

Falst. Come hither Hostesse. *Enter M. Gower*

Ch.Iust. Now Master Gower; What newes?

Gow. The King (my Lord) and *Henrie* Prince of Wales
Are neere at hand: The rest the Paper telles.

120

Falst. As I am a Gentleman.

Host. Nay, you said so before.

Fal. As I am a Gentleman. Come, no more words of it 123

117. [Aside. Pope, +. Exit. Han
ii. taking her aside. Cap. Varr.
Rann, Mal. Steev. Varr. Sing. Knt,
Coll. Dyce, Sta. Wh. i, Hal. Ktly,
Del. Huds. i, Irv. Craig.

[Scene III. Pope, Han. Warb.
Johns.

Enter ...] F₂F₃. enter a mes-
senger. (at l. 118) Q. Enter Mr.
Gower. F₄, Rowe, Pope, Theob. Han.
Warb. Enter a *Messenger*. Johns.
Cap. Varr. Rann. Enter *Gower* with
letters. Irv. Enter *Gower*. Mal. et
cet.

118. Now] Om. Pope ii, Theob.
Warb. Johns.

newes?] *newes*. Q.

119-20. Prose F₃F₄, Rowe i, ii.

119. Gow.] Mef. Cap.

Henrie] Ff, Rowe, +, Varr.
Rann, Knt, Coll. Sta. Wh. i, Del.
Harry Q, Cap. et cet.

120. *the*] *this* Coll. conj.

[delivering a Packet. Cap.
Gives a letter. Dyce, Hal. Huds. i,
Craig. C. J. reads. Coll. ii. Giving
it. Coll. iii.

121. *As*] —as Wh. i.

Gentleman.] F₂F₄, Coll. Wh.
Cam. +, Irv. Craig, Neil. *gentleman*!
Q. *Gentleman*, F₃. *Gentleman*—
Rowe et cet. (subs.).

[Aside to the Hostess. Han.
Irv. (subs.).

122. Nay] *Faith* Q, Coll. Dyce,
Wh. Hal. Cam. +, Huds. Irv. Neil.

123. *Gentleman*.] *gentleman*, Q, F₄,
Rowe, Pope, Han. *gentleman*;—
Theob. Warb. Johns. Cap. Varr. '78,
'85, Rann, Mal. Steev. Varr. Sing.
Knt, Dyce, Sta. Hal. Del. *gentleman*
... Ktly. *gentleman*— Irv. *gentle-*
man: Coll. iii.

reputation requires, what will have a proper effect on it.—DELIUS (ed. 1857): So that the good reputation which you claim manifests itself.—STAUNTON (ed. 1858): Rather, perhaps, in the peril of your reputation.—CLARKE (ed. 1865): For the sake of your reputation.—HERFORD (ed. 1899): In the manner conformable to your position.—LOBBAN (ed. 1915): In fulfilment of your good name.—COWL (ed. 1923): In the tenor of your reputation ...; perhaps, "having regard to the consequences to your reputation that a default will entail."

117. *Enter* ...] On the relation of this to the Q stage-direction see pp. 511 ff.

119 ff.] JANSSEN (1897, p. 91): The verse-dialogue between Gower and the chief justice, like that between the prince and Peto in II.iv, introduced into a prose scene, is written in meter, not as Delius says "to emphasize the disparity which separates them from the rest," but merely because it is concerned with war and therefore has a pathetic interest.

123. of] Concerning. See ABBOTT (1870) §174, FRANZ (3 ed., 1924) §517. Cf. III.i.86.

Hofl. By this Heauenly ground I tread on, I must be
faine to pawne both my Plate, and the Tapistry of my dy- 125
ning Chambers.

Fal. Glasse, glasse, is the onely drinking: and for [g3^v]
thy walles a pretty flight Drollery, or the Storie of the 128

124. *Heauenly*] *heav'nly* Q. *heav'n-*
ly Pope, +, Kit.

tread] *stand* Hal.

126. *Chambers*] *chamber's* Delius
conj.

124. *Heauenly ground*] DELIUS (ed. 1857): She confounds *by heaven* with
another oath, *by this ground*.

124-5. *must be faine*] *N.E.D.* (*Fain a. 2*): Const. *to* with *inf.* Glad under
the circumstances; glad or content to take a certain course as the lesser of two
evils [quoting this line].

125. *Tapistry*] Wall hangings. See *Sh.'s England* (1916) ii. 128 ff.

127. *Glasses, glasses*] STEEVENS (ed. 1793): Mrs. Quickly is here in the same
state as the Earl of Shrewsbury, who not having been paid for the diet, &c.
of Mary Queen of Scots, while she was in his custody in 1580, writes as fol-
lows to Thomas Bawdewyn: "I wold have you bye me glasses to drink in:
Send me word what olde plat yeldes the ounce, for I wyll nott leve me a cuppe
of sylvare to drink in, butt I wyll see the next terme my creditors payde."
See Lodge's *Illustrations of British History*, [1791,] Vol. II. p. 252.—RUSHTON
(*Sh. Illustrated by Old Authors*, 1867, p. 37) quotes a passage from William
Harrison's *Description of England* (2 ed., 1587, bk. ii, ch. 6; ed. Furnivall, 1877,
i. 147) to illustrate the change of taste which discarded drinking vessels of gold
and silver for those of Venetian glass.

onely] *N.E.D.* (*Only a. 5*): Unique in quality, character, rank, etc.;
peerless, preëminent. [Quotes *Hamlet* III.ii.120, "O God, your only jig-
maker".]

127-31. *for ... Tapistries*] CUST (*Sh.'s England*, 1916, ii. 4): Elsewhere Shake-
speare suggests that tapestry was in his day in process of supersession by the
painted cloth. ... [Here Falstaff declares] his preference for the more modern
and less expensive painted cloth.

128. *slight*] *N.E.D.* (*Slight a. 3*): Of light, thin, or poor texture or material.

Drollery] STAUNTON (ed. 1858): [One] of those scenes of coarse humour
which the painters of the Dutch school introduced, between the end of the
sixteenth, and the middle of the seventeenth century. They comprised
representations of low tavern-parties, soldiers' quarters, country fairs and
mountebanks; and in some of them apes and cats were represented as drinking,
playing on musical instruments, or acting as constables and watchmen.—This
line is the earliest example quoted by *N.E.D.* (*Drollery 2b*) of the sense "A
comic picture or drawing; a caricature". *N.E.D.* quotes Evelyn's diary (13
August 1641): "We arrived late at Roterdam, where was their annual marte
or faire, so furnished with pictures (especially Landskips and Drolleries,
as they call those clounish representations)".

128-9. *the Storie of the Prodigall*] MISS WINSTANLEY (ed. 1918): One of the
favorite subjects for "painted cloths".—[See *Merry Wives* IV.v.7 and the ex-
amples quoted from non-Shn. plays by COWL (ed. 1923).]—FRIPP (*Sh. Studies*,

Prodigall, or the Germane hunting in Waterworke, is
 worih a thoufand of thefe Bed-hangings, and thefe Fly- 130
 bitten Tapiftries. Let it be tenne pound (if thou canft.)
 Come, if it were not for thy humors, there is not a better
 Wench in England. Go, wafh thy face, and draw thy 133

- | | |
|--|--|
| 129. <i>Germane</i>] <i>Iarman</i> Q. | <i>an 'twere</i> Cam. +, Dyce ii, iii, Huds. |
| 130. <i>worih</i>] <i>worth</i> Q, Ff et cet. | i, Irv. Neil. |
| <i>Bed-hangings</i>] <i>bed-hangers</i> Q, | <i>there is</i>] <i>theres</i> Q. <i>there's</i> Cam. |
| Neil. <i>dead-hangings</i> Warb. | +, Dyce ii, iii, Huds. Irv. Neil. |
| 131. <i>Tapiftries.</i>] <i>tapeftrie</i> , Q. | 133. <i>England.</i>] <i>England</i> , Q. |
| 132. <i>if it were</i>] <i>and twere</i> Q, Huds. | <i>draw</i>] <i>'draw</i> Mal. Steev. Varr. |
| ii. <i>an it were</i> Mal. Steev. Varr. Coll. | Sing. Sta. Ktly. |
| Sing. ii, Dyce i, Sta. Wh. i, Hal. | <i>thy</i>] <i>the</i> Q, Cam. Glo. Irv. Her. |
| Ktly, Del. Craig. <i>and it were</i> Sing. i. | Neil. Cowl. |

1930, p. 143): [See note on I.ii.128.] There is a sarcastic humour in Shakespeare in making Falstaff sandwich 'the story of the Prodigal Son', as the subject for a wall-hanging in Dame Quickly's house, between 'a pretty slight drollery' and 'the German hunting'.

129. the Germane hunting] FARMER (Var. '73, App. II): I suppose, hunting the *wild boar*.—STAUNTON (ed. 1858): The words may possibly have reference to the famous German legend of "the Wild Huntsman," which had, perhaps, found its way to England during the reign of Elizabeth.—Miss WINSTANLEY (ed. 1918): It may refer to the story of St. Hubert, who was hunting the stag when he received the vision which converted him. St. Hubert is a favorite subject in German art.—COWL (ed. 1923): Quantities of painted cloth were imported from Holland and Germany; see Hall's *Chronicle*, 8th year of Henry VIII.

Waterworke] Warburton (ed. 1747): Water-colours. [So also most other editors.]-N.E.D. (Waterwork 4): A kind of imitation tapestry, painted in size or distemper. Obs. [Quotes this line, and refers to *Proceedings of the Society of Antiquaries*, 2 ser., xi, 1886, p. 197.]

130. Bed-hangings] JOHNSON (ed. 1765): He calls [tapestries] *bed-hangings*, in contempt, as fitter to make curtains than to hang walls.—Q *bed-hangers* is not necessarily an error; see N.E.D. (Hanger² 2a, "A piece of tapestry hanging"). If *bed-hangers* is what Sh. wrote, F *Bed-hangings* is very likely a modernization or an "improvement".

131. tenne pound] On the use of the singular form of nouns of measure instead of the plural after numerals, see FRANZ (3 ed., 1924) §190. Cf. III.i.62, Q *yeare*; III.ii.215, Q *yeare*; III.ii.247, *pound*; III.ii.291, *mile*; v.v.73, *mile*; also, following *how many*, II.ii.17, *paire*, III.i.6, *thousand*.

132. were ... is] On the discrepancy between these verbs in mood and tense see ABBOTT (1870) §371. Cf. I.iii.84.

humors] N.E.D. (Humour *sb.* 6c): *pl.* Moods or fancies exhibited in action; vagaries; fantastic, whimsical, odd, quaint, or humorous traits.—[Cf. II.iii.33.]

133-4. Go ... Come] FURNIVALL (Old Sp. ed., 1909, pp. 102 f.): Should perhaps be set as verse.

AcTion: Come, thou muſt not bee in this humour with me, come, I know thou waſ't ſet on to this. 135

Hoſt. Prethee (*Sir Iohn*) let it be but twenty Nobles, I loath to pawne my Plate, in good earneſt la.

Fal. Let it alone, Ile make other ſhift: you'l be a fool ſtill.

Hoſt. Well, you ſhall haue it although I pawne my 140
Gowne. I hope you'l come to Supper: You'l pay me al-
together?

Fal. Will I liue? Go with her, with her: hooke-on, 143

134. *Come,*] [Coaxing her] *Come,* Wh. Hal. Cam. +, Huds. Irv. Craig, Irv. Neil.

135. *me, come,*] Ff, Rowe. *me;* 138. *Ile*] and F₂. *I will* Coll. conj.
come, Pope, Han. Cap. *me. Come,* [Going away from her] *I'll* Irv.
Knt. *me. Come, come,* Wh. i. *me,* *other*] *another* Var. '73.
dost not know me, come, come, Q. me? 140. *although*] *though* Q, Pope et
dost not know me? Come, come, Sing. seq.
i. *me; doſt not know me? Come,* 141. *Gowne.*] *gowne, Q.*
come, Theob. et cet. *Supper:] ſupper, Q. ſupper.*

136. *Prethee*] Ff, Rowe, +, Knt, Johns. Var. '73, Coll. Dyce, Wh. Hal.
Wh. Del. Craig. *Pray thee* Q, Cap. et Cam. +, Del. et seq.

Nobles,] F₂F₄, Rowe, Pope, Hal. Neil. *al together.* Q, Sing. Ktly.
Theob. Han. Warb. *Nobles* F₃. *all together?* Rowe et cet.

nobles; Johns. Cap. Varr. Rann. 143. *Go ... her:]* Ff, Rowe, +, Var.
nobles. Knt. *nobles, i'faith* Q. *nobles.* '73. *goe ... her, Q. Go, ... her;* Varr.
I'faith, Neil. *nobles; i'faith or nobles:* '78, '85, Rann, Del. "*Go, ... her; [to*
i'faith, Mal. et cet. *Bar.]*" Cap. *Go, ... her; [to Bard.]*

137. *loath*] Knt. *am loath* Q, Ff et Mal. Steev. Varr. Sing. Knt, Dyce i,
cet. Sta. Hal. Ktly. (subs.). *Go, with her*

in good earneſt la] *ſo God ſaue* [to Bardolph], *with her;* Coll. iii. [To
me law Q. *ſo God ſave me, la* Dyce, Bardolph] *Go, ... her;* [Aside] Irv.
[To Bardolph] *Go, ... her;* Wh. et cet.

133. *wash thy face*] ROLFE (ed. 1880): The poor dame has been crying.

draw] MASON (1785, p. 188): Withdraw.

thy] If Sh. wrote *thy*, Q *the* is an unintentional substitution of a weaker for a stronger word of the same kind. But Q may very well be right and F *thy* the result of attraction exercised by the previous *thy* in the same line.—ED.

135. *come ... this*] FURNIVALL (Old Sp. ed., 1909, pp. 102 f.): Should perhaps be set as verse: *Come, come!* [see textual notes] ... *this!*

set on] N.E.D. (Set v. 148c): To instigate, incite, urge on (a person) to do something.

136. *Nobles*] ROLFE (ed. 1880): The *noble* was a gold coin, worth 6s. 8d.

137. *la*] N.E.D. (La *int.*): An exclamation formerly used to introduce or accompany a conventional phrase or an address, or to call attention to an emphatic statement.—[Cf. II.iv.28 (Q).]

138. *make ... shift*] ONIONS (1911): Manage some other way.

143. *Will I liue?*] LEE (ed. 1908): As sure as life.—[Cf. *Shrew* I.ii.193.]

hooke-on.

Hof. Will you haue *Doll Teare-sheet* meet you at sup- 145
per?

Fal. No more words. Let's haue her.

Ch.Iust. I haue heard bitter newes.

Fal. What's the newes (my good Lord?)

Ch.Iu. Where lay the King laſt night? 150

Mej. At Baſingſtoke my Lord. (C₃^v)

Fal. I hope (my Lord) all's well. What is the newes 152

144. [to the officers. Johns. Varr. '73, '78, '85. To Bardolph. Rann.

[exit hosteſſe and ſergeant. Q.

145. Teare-ſheet] *Tere-sheet* Q.

145-6. *ſupper?*] *ſupper.* Q.

147. *words.*] Ff, Rowe, +. *words*,
Q, Knt. *words*; Cap. et cet. (subs.).

[Exeunt Hof. and Sergeant.

Pope, + (subs.). Exeunt Hofteſs,
Bardolph, and Serjeant. Var. '73.
Exeunt Hofteſs, Bardolph, Officers,
&c. Varr. '78, '85, Rann. Exeunt
Hof. Bar. Officers, and Boy. Cap. et
cet. (subs.).

148. *bitter*] *better* Q, Pope et seq.

[putting up his Letters. Cap.
Reading. Coll. iii.

149. *Fal.*] *Fal.* [Going up to him]
Irv.

good] Om. Q, Cap. Cam. +,
Dyce ii, iii, Huds. Irv. Neil.

150. *Ch. Iu.*] Lord Q. Ch. Just.
[Taking no notice of Falstaff] Irv.

laſt night] *to night* Q, Neil.
Cowl.

151, 155. *Mej.*] Q, Ff, Cap. Gower
Rowe et cet.

151. *Baſingſtoke*] *Billingsgate* Q.

152. *well.* *What is*] Ff, Rowe, +,
Var. '73, Ktly, Neil. *wel, what is* Q.
well; *What's* Cap. Varr. '78, '85, Rann,
Mal. Steev. Varr. Sing. i (subs.).
well: *What is* Knt et cet. (subs.).

hooke-on] STEEVENS (Var. '73): Go you with her, hang upon her, and keep her in the same humour.—*N.E.D.* (Hook v. 5): To attach oneself or be attached with or as with a hook [quoting this line as its earliest example].—Steevens (*loc. cit.*) quotes Massinger's *Guardian* [i.i., ed. Cunningham, 1897, p. 461]: "Hook on, follow him, harpies".

148. *bitter newes*] See textual notes.—DELIUS (ed. 1857): Better news concerning the king's health than that given in the paper delivered by Gower.—DEIGHTON (ed. 1893): This is not as good news as it might be.—[On the difference between Q and F see p. 506.]

149. *good*] On the difference between Q and F see p. 505.

150. *lay*] *N.E.D.* (Lie v.¹ 5): To dwell or sojourn; *esp.* to sleep or pass the night (in a place). Now *rare* or *arch.*—[Cf. iv.ii.107.]

laſt night] Q *to night* means the same thing (*N.E.D.*, To-night *adv.* 3).

151. *Baſingſtoke*] SUGDEN (1925, p. 49): A market town in Hants., 46 m. S.W. of London, on the Great Western Road.—AX (1912, p. 65): None of the historical allusions can be supported by an excerpt from the chronicle, neither that to the number of troops destined to join the forces of John of Lancaster [l. 155], nor those relating to the details of Henry's stay at Basingstoke.

152 ff.] THEOBALD (ed. 1733): This same Affectation of Inadvertence is again practis'd by our Poet in the 1st Part of *Henry VI* [v.iii.45 ff.] betwixt Princess *Margaret* and *Suffolk*, where He has made her his Prisoner. But

my Lord? 153
Ch. Iust. Come all his Forces backe?
Mef. No: Fifteene hundred Foot, fwe hundred Horfe 155
 Are march'd vp to my Lord of Lancaster,
 Against Northumberland, and the Archbishop.
Fal. Comes the King backe from Wales, my noble L?
Ch. Iust. You shall haue Letters of me presently.
 Come, go along with me, good M. *Gowre.* 160
Fal. My Lord.
Ch. Iust. What's the matter? 162

155-7. Prose F₃F₄, Rowe. 161. *Lord.*] *Lord!* Han. Cap. et seq.
 155. *fwe*] and *five* F₃F₄, Rowe. [staying him. Cap.
 159-60. Prose Coll. Sta. Wh. i, 162. *Ch. Iust.*] *Ch. Just.* [Turning
 Del. round] Irv.
 160. [Going. Irv.]

there it wants the Grace and Humour, which we find here; because *Margaret* and *Suffolk* are forc'd to talk *aside* to themselves: and the *Chief Justice* and *Falstaff* have here Master *Gower* to address Themselves to by Turns.—CLARKE (*Sh. Key*, 1879, p. 89): [This] scene is conceived in the very highest spirit of comedy art. ... Of course, Falstaff has decidedly the best of it, and points his successive thrusts with extra sharpness by beginning every one of them with "Master Gower," so that it shall not be mistaken to *whom* he is speaking.

152-3.] JANSSEN (1897, p. 91 n.): Perhaps intended as verse, the first "my lord" to be omitted. [See his note on l. 158.]

155.] AX (1912, p. 65): We are even inclined to see a deviation from Holinshed when, upon the Chief Justice's question [l. 154] Gower answers: [l. 155]. For according to the chronicle (iii. 529 [p. 535 below]), "The king ... left his iournie into Wales, and marched with all speed towards the north parts", a passage which does not indicate a division of the King's forces. But it seems at least to prove that Henry, if already in Wales, which is nearer to York than London is, did not come back to the capital, but chose the shortest way to "the north parts". Probably his whole undivided army followed him, because the new insurrection was far more dangerous than the continual robberies of the Welsh; and it is not impossible that the King was still in London, or at the most on his way to the Welsh borders, when reports of the events in Yorkshire forced him to "leave his journey into Wales".

156. *Are march'd*] See note on l. i. 8.

158.] JANSSEN (1897, p. 91): Falstaff speaks blank verse trying to thrust himself into the conversation between the chief justice and Gower.—[I, for one, feel doubtful that this line was intended as verse.—ED.]

159. *presently*] SCHMIDT (1875): Immediately.—[Cf. II. iv. 377.]

160. *go*] ABBOTT (1870, §30): "Go" is used where we should say "come".—[Cf. *Dream* I. i. 123, "Come, my Hippolyta: ... Demetrius and Egeus, go along".]

161.] QUILLER-COUCH (*Tales*, 1900, p. 220): Falstaff cleared his throat.

Fal. Master *Gowre*, shall I entreate you with mee to dinner? 163

Gow. I must waite vpon my good Lord heere. 165
I thanke you, good Sir *Iohn*.

Ch.Iust. Sir *Iohn*, you loyter heere too long, being you are to take Souldiers vp, in Countries as you go.

Fal. Will you sup with me, Master *Gowre*?

Ch.Iust. What foolish Master taught you these manners, Sir *Iohn*? 170

163. *Gowre*,] *Gower*, [turning short from the *Ch. Iust.*] *Cap.* Johns. Var. '73. *here*,— Dyce, Hal. *here*: or *here*; *Cap.* et cet.

entreate] *intreate* *Q.*

163-4. *shall I ... dinner?*] *I shall ... dinner.* F₃F₄, Rowe. 167-8. Three lines, ending *long*, ... *vp ... go.* *Q.*

165-6. Prose *Q.*, Johns. *Cap.* Varr. 168. *in Countries*] Ff, Rowe i, ii. *in the Countreys* Rowe iii, +. *In Counties* *Q.*, *Cap.* et cet.

169. *Fal.*] *Fal.* [Pretending not to hear him] *Irv.*

165. *heere*.] Ff, Rowe, Pope i, Han. Ktly. *here*, *Q.*, Pope ii, Theob. Warb.

163-4.] MORGANN (1777, p. 52): He appears also to have had apartments in town, and, by his invitations of *Master Gower* to dinner and to supper, a regular table.

163. *entreate* you ... *to*] According to FRANZ (3 ed., 1924, §656), after *entreat* and similar verbs Sh. sometimes uses *to* followed by an object where modern idiom requires an infinitive. Cf. *Merchant* IV.i.396, *Measure* III.i.253, *Antony* II.ii.2-3, *Timon* V.i.139.

165. *waite vpon*] *N.E.D.* (Wait v.¹ 14k): To accompany on one's way (as a mark of respect or to render service or assistance); to escort. Now rare.

167-8.] COWL (ed. 1923): The dialogue was, perhaps, originally arranged as verse, and retains, in prose, something of the rhythm and diction of verse; e.g. "in counties as you go."—[I am very skeptical about this. The odd arrangement of *Q.*, which prints the speech as something that looks like verse, may be most readily explained as a mistake of the compositor's, quite possibly because "Being ... go" is an afterthought written in the margin.—ED.]

167. *being*] *N.E.D.* (Be v. 3): *Being that* = it being the case that, seeing that, since [quoting this line].—[See ABBOTT (1870) §378; FRANZ (3 ed., 1924) §563.]

168. *take ... vp*] *N.E.D.* (Take v. 90j): To levy, raise, enlist (troops). *Obs.* [Quotes this line].—[Cf. IV.ii.27.]

Countries] Though this is perfectly intelligible (=counties; see *N.E.D.*, Country 2), I suppose there can be little doubt that it is a typographical error for *Q. Counties*. It would be odd indeed if F should deliberately substitute an archaism for the current form. See p. 506.

169. *sup*] SCHMIDT (1875): To eat the evening meal [dinner being eaten at noon or earlier].

170-1. *these manners*] Miss PORTER (ed. 1911): As the following lines show, the silly old knight makes a show of several fencing passes to exhibit his dex-

Fal. Master *Gower*, if they become mee not, hee was a 172
Foole that taught them mee. This is the right Fencing
grace (my Lord) tap for tap, and so part faire.

Ch.Iust. Now the Lord lighten thee, thou art a great 175
Foole. *Exeunt*

173. *This*] [To Chief Justice; laugh-
ing] *This* Irv.

175. *thee,*] *thee!* Han. Cap. Var. '78
et seq.

176. *Exeunt*] Om. Q, Ff.

terity and superiority over civilians.—[This seems to me quite mistaken: "these manners" refers to Falstaff's studied ignoring of the chief justice's remarks. But during the latter part of his next speech, Falstaff may well make "a show of several fencing passes".—ED.]

172-3. Master ... mee] QUILLER-COUCH (*Tales*, 1900, p. 221): Said Sir John, with his bland smile ... Then with a mock bow he turned on his adversary.

hee ... mee] COWL (ed. 1923): You may say that I learned them from the Chief Justice.

173-4. the ... grace] DEIGHTON (ed. 1893): The perfection of art in fencing.—HEMINGWAY (ed. 1921): The proper behaviour in fencing.—COWL (ed. 1923): [The] finishing touch.—PINK (ed. 1935): The correct touch of skill.

174. tap for tap] *N.E.D.* quotes this line under the sense "A single act of tapping; a light but audible blow or rap" (Tap *sb.*² 1).—ROLFE (ed. 1880): That is, tit for tat.—[Other variants also occur, e.g., "tip for tap" (Gascoigne: *The Adventures of Mr. F. J.*; *Works*, ed. Cunliffe, 1907-10, i. 431), "pat for pat" (Melbancke: *Philotimus*, 1583; Brydges: *British Bibliographer*, 1810-4, ii. 443). Cf. "these fencing tip-tap courtiers" (Marston: *The Malcontent*, III.ii.71).—ED.]

part faire] *N.E.D.* (Fair *adv.* 2b): (To keep, part) *fair*: i.e. on good terms with. *Obs.* or *arch.* [Quotes this line.]—COWL (ed. 1923): Come off with credit.—[Perhaps Falstaff means "part on even terms".—ED.]

175. lighten] *N.E.D.* (Lighten *v.*² 3): To enlighten or illuminate spiritually. *arch.* [Quotes this line.]—VAUGHAN (1878, i. 489): Possibly the Chief Justice here plays upon the word 'lighten' ... He prays that as Falstaff is so 'great' a 'fool' the Lord will lighten his weight and enlighten his conscience and intellect. [DEIGHTON and COWL also affirm, more or less confidently, the same pun.]—ROLFE (ed. 1880): The Chief-Justice is too much out of temper for a pun here.

Scena Secunda.

*Enter Prince Henry, Pointz, Bardolfe,
and Page.*

2

1. Scena Secunda.] F₃. Om. Q,
Rid. Scæna Secunda. F₂. Scena
Tertia. F₄. *Scene IV.* Pope, Han.
Warb. Johns. *Scene II.* Rowe, Cap.
et. seq.

[Moor-Fields. Seq. London. Pope
et seq. (subs.).

[Another street. Malone et seq.

2-3. Enter ...] Enter the Prince,
Poynes, fir Iohn Ruffel, with other.
Q. Enter Prince *Henry* and *Poins*.
Rowe et seq. (subs.).

2. Pointz] F₂, Dyce, Wh. i, Hal.
Huds. i. Poyns F₃F₄. Poins Rowe et
cet.

Bardolfe] Bardolf F₃F₄.

II.ii.] Ax (1912, p. 66): This scene, which is entirely of Sh.'s invention, runs parallel with I.ii of the first part, the plotting of the famous robbery corresponding to this eavesdropping scheme, whilst the unnatural monologue [1 *Henry IV* I.ii.188-210] is recalled to our memory when we hear the Prince asseverate that he is not so "far in the devil's book" as Falstaff, and that the end will try the man, and when we repeatedly hear him emphasize his sadness, which he nevertheless cannot maintain for any length of time.—HERFORD (ed. 1928): The opening words of the scene mark Henry's disgust with his old life, quickened by the news of the king's illness, and by the discovery that Poins takes for granted that this news can only be matter for joy to the heir to the throne. His retort to Poins (l. 45 ff.) is couched in terms more caustic than this easy-going reprobate, who considers Hal even such a one as he himself, is accustomed to hear from him. The decline in the old gusto is seen in the poverty of the jest the two comrades contrive for their parting meeting with Falstaff. His letter of invitation is brought in by the boy [*sic*] ... He learns that Doll Tearsheet, a 'pagan' whom he has not yet seen in Falstaff's company, will be present, and begs Poins to devise a plan of seeing Falstaff in his true colours, while they themselves are unseen. Poins at once proposes their disguise as drawers. The prince accepts, but with an acute sense of degradation 'from a prince to a prentice? A low transformation!'—REED (1859, pp. 134 f.): It was, doubtless, weariness of the heart—self-dissatisfaction—though [the prince] does not there say so. ... And then he runs on with a good deal of extravagance to show the mean things he was familiar with, avowing low propensities at the very time that what he truly wants is to give utterance to the better and the deeper feelings his heart is full of, but from which he is restrained by the painful misgiving that it would be thought unreal and insincere, because so unlike himself as he was known to these companions. ... The conflict is this:—he has become so entangled that he cannot suffer his better nature to take its course, from an apprehension of what would most offend a disposition like his. He would, therefore, expose himself to be condemned as worse than he really is, rather than to be thought not so good as he might appear to be. Accordingly, he tries to turn away from seriousness to

Prin. Trust me, I am exceeding weary.

4

4. *Trust me*] *Before God* Q, Dyce, Wh. Hal. Cam. +, Huds. et seq.

his old habits of diversion; but the sport is now laborious to him, and grave thoughts intrude in the midst of it.

Because Gower says (II.i.119-20) "The king, my lord, and Henry prince of Wales Are near at hand", KOPPEL (*Jahrbuch* ix, 1874, p. 292) argues that a change of scene here is unnecessary.

2-3.] On the F stage-direction see pp. 512 ff. On the Q stage-direction see p. 491.—Q *sir Iohn Russel* is taken by BALDWIN (1927, p. 137) as the name of an actor; see Variorum 1 *Henry IV*, note on I.ii.155. FLEAY (*Wm. Sh.*, 1886, p. 199), A. E. MORGAN (1924, pp. 5 f.), and CHAMBERS (*Wm. Sh.*, 1930, i. 382) take it as the original name of Bardolph or Peto.—FLEAY (*loc. cit.*): [Russell was evidently the original name of Bardolph as Harvey (1 *Henry IV* I.ii.156) was of Peto; both] were changed at the same time as that of Oldcastle: Russel was the family name of the Bedford Earls, and Harvey that of the third husband of Lord Southampton's mother. The new names were picked up from the second part; in which Lord Bardolph and Peto (a distinct personage from the "humourist" of Part I) were serious characters.—MORGAN (*loc. cit.*): Another noteworthy point in *The Famous Victories* is the curious description of Harry's boon companions, Ned, Tom, and Oldcastle, as the 'Knights.' This [occurs] three times (at sc. vi, 107; sc. ix, 8 and 64) ... It is to be noted that Ned and Tom (especially the former) treat the Prince with more familiarity than does Oldcastle; so that it might be thought that their rank would not be less than his. Although he is more often called *Jockey*, he is definitely named *sir Iohn Old-Castle*; but the other two are not specifically given rank. If this supposition be correct it may be possible to explain the apparently meaningless reference in the stage direction at the beginning of 2 *Henry IV* II.ii to *Sir Iohn Russel* where Bardolph's name should stand. Were there three knights in the common original [of Sh.'s play and of *The Famous Victories*]—Sir John Russell, Sir John Oldcastle, and Sir ***?—CHAMBERS (*loc. cit.*): I [formerly] took Rossill and Harvey [1 *Henry IV* I.ii.156] for actors' names; wrongly I think, since 2 *Henry IV* II.ii.2 has the stage-direction 'Enter the Prince, Poynes, sir Iohn Russel, with other'. ... Apparently Peto has replaced Sir John Russell and Bardolph Harvey, with the awkward result of having two Bardolphs in the plays. Both Russell and Harvey were familiar names at the Elizabethan court.—COWL (ed. 1923): The *Rossil* [of 1 *Henry IV* I.ii.156] may have been one of the *dramatis personae* in the play as originally produced, and perhaps the same person as the "sir Iohn Russell" here introduced.—[It is obviously a mistake to say that Bardolph's name should stand here instead of *Russel*. Bardolph's name does stand here in F (hence the overhasty statement), but nothing is more certain than that Bardolph is not wanted in this scene until l. 71. Sir John Russel is another one of those supernumerary characters, a member of the entourage of the prince, which Sh.'s imagination created so readily and then forgot to write a part for. See p. 490.—ED.]

4.] AX (1912, p. 65): To judge from Harry's very first words, he seems to have just arrived from Wales.—[Cf. II.iv.297.]

Poin. Is it come to that? I had thought wearines durst 5
not haue attach'd one of so high blood.

Prin. It doth me: though it discolours the complexion
of my Greatnesse to acknowledge it. Doth it not shew
vildely in me, to desire small Beere?

Poin. Why, a Prince should not be so loofely studied, 10
as to remember so weake a Composition. [g3^{vb}]

Prince. Belike then, my Appetite was not Princely
got: for (in troth) I do now remember the poore Crea- 13
ture, Small Beere. But indeede these humble considera- (C4)

5, 10, 30, 35, 38, 44, 51, 53, 60, 74, Dyce, Sta. Hal. Cam. Glo. Del. Craig,
98, 101, 107, 118, 121, 134, 154, 166. Her. Cowl.
Poin.] Poynes Q.

5, 10, 35, 38, 44, 51, 53, 60, 74 7. *It doth*] Ff, Rowe, +, Var. '73.
Poin.] Poynt. F₃F₄. 'Faith it doth Knt, Wh. i. *Faith it*
does Q, Cap. et cet.

5. *Is it*] *Ist* Q. *Is't* Cam. +, Dyce 9. *vildely*] *vilely* F₄ et seq.
ii, iii, Huds. Irv. Neil. 10. *loofely*] *lowly* Vaughan.

6. *attach'd*] *attacht* Q. *attached* 13. *in troth*] *by my troth* Q, Mal.
Varr. '03, '13, '21, Sing. i, Knt, Coll. Steev. Varr. Sing. Coll. et seq.

5. *had thought*] On this use of the subjunctive see FRANZ (3 ed., 1924) §638.
Cf. III.ii.149, IV.i.48, 144, IV.ii.96, IV.v.155.

6. *attach'd*] *N.E.D.* (*Attach* v. 3b): To seize, lay hold of. Said *fig.* of death,
sickness, love, passion, misfortune. *Obs.*—DELIUS (ed. 1857) quotes *Tempest*
III.iii.5, "Who am myself attach'd with weariness".

7-8. *it ... Greatnesse*] CLARKE (ed. 1865): A whimsical way of saying, 'It
makes my princehood blush.'

8. *shew*] ONIONS (1911): To have (a certain) appearance, appear, seem.—
[Cf. IV.i.72, IV.ii.5, IV.iii.51, 54.]

9. *vildely*] See note on l. 48 below.

small Beere] *N.E.D.* (Small beer 1): Beer of a weak, poor, or inferior
quality.

10. *loosely studied*] DELIUS (ed. 1857): Negligent in the pursuit of his
studies.—SCHMIDT (1875): Studious, intent, inclined. [So also ONIONS and
various editors. If so, *loosely* means "immorally" (*N.E.D.*, *Loosely* *adv.* 3),
but *N.E.D.* does not define *studied* in the sense *inclined*.]—DEIGHTON (ed.
1893): A prince's inclinations ought not to concern themselves with anything
of so mean a nature as small beer; with a pun on *studied*, and on *composition* in
its sense of a literary production.—COWL (ed. 1923): Negligently practised in
the part of a prince, or inclined to looseness. *Studied*, versed [*N.E.D.*, *Studied*
ppl.a. 2], as in *Merchant* II.ii.181 ["one well studied in a sad ostent"].

12. *Belike*] *N.E.D.* (*Belike* A, *adv.*): Likely, probably; perhaps, possibly.

13. *got*] SCHMIDT (1874): Get, to beget.—[Cf. IV.iii.97.]

in troth] In Q *by my troth*, another common asseveration, *troth* = good
faith, honesty (*N.E.D.*, *Troth* *sb.* 1b); cf. II.iv.307-8.

13-4. *poore Creature*] COWL (ed. 1923): [Cf.] *Othello* II.iii.299-300, "good
wine is a good familiar creature, if it be well used".

tions make me out of loue with my Greatnesse. What a 15
 disgrace is it to me, to remember thy name? Or to know
 thy face to morrow? Or to take note how many paire of
 Silk stockings y^e haft? (Viz. thefe, and thofe that were thy
 peach-colour'd ones:) Or to beare the Inuentorie of thy
 fhirts, as one for superfluity, and one other, for vfe. But 20

17. *note*] *notice* F₃F₄, Rowe i, ii.
paire] *pairs* Rlfe ii.

18. *haft*] Ff, Rowe, Pope, Theob.
 Warb. Johns. Var. '73. *haft* Q.
haft, Dyce, Hal. Cam. +, Huds. Irv.
 Neil. *haft*! Han. Sing. ii, Ktly.
haft; Cap. et cet.

18-9. (*Viz. ... ones*;) Ff, Rowe, +
 (subs.). *with ... once*, Q. viz. ...
ones? Cap. Varr. '78, '85, Rann, Mal.
 Steev. Varr. Sing. Knt, Coll. i, Dyce i,
 Sta. Wh. i, Hal. Del. (*viz. ... ones*)
 Var. '73. viz. ... *ones*; Coll. ii, Ktly.
 viz. ... *ones*! Cam. et cet.

18. *thy*] *the* F₃F₄, Rowe, +, Varr.
 Rann, Mal. Steev. Varr. Sing. i.

19. *peach-colour'd*] *peach-coloured*
 Dyce, Sta. Hal. Cam. Glo. Coll. iii,
 Craig, Her. Cowl.

20. *fhirts*,] Q, F₂, Rowe iii, +,
 Dyce, Hal. Cam. i, Glo. Ktly, Huds.
 Wh. ii, Irv. Her. Neil. *fhirts*; F₃F₄
 et cet.

one other] *another* Q, Cam. Glo.
 Irv. Her. Neil. Cowl.

vfe.] Q, F₂. *ufe*: F₃F₄, Theob.
 ii, Warb. *ufe*; Rowe, Pope, Theob.
 i, Han. Johns. *ufe*? Var. '73. *usel*
 Cam. +, Irv. Craig, Neil. Huds.
 ii. *use*—Ktly. *usel*—Dyce ii, iii,
 Coll. iii, Huds. i. *use*;—Coll. ii.
ufe?—Cap. et cet.

15. out of loue with] *N.E.D.* (Love *sb.* 7e): *Out of love (with)*: disgusted (with).

15-7. What ... to morrow] CLARKE (ed. 1865) quotes *John* I.i.187, "if his name be George, I'll call him Peter; For new-made honour doth forget men's names".—COWL (ed. 1923): Cf. Jonson, *Devil Is an Ass* II.iii [ed. Herford & Simpson, 1925+, vi. 206], where not to know or salute any man is mentioned as an attribute of greatness, and *Cynthia's Revels* II.i [*op. cit.*, iv. 69]: "His fashion is not to take knowledge of him that is beneath him in clothes." Also Field, *Amends for Ladies* I.i [Hazlitt's Dodsley, 1874, xi. 99 f.]: "We (lords) do use to swear by our honours, ... to despatch such a business for such a gentleman; and we are bound, even by the same honours we swear by, to forget it in a quarter of an hour, and look as if we had never seen the party when we meet next." For an exposition of the philosophy of forgetting acquaintances see Middleton, *Your Five Gallants* II.iii.[71 ff.]

17. *paire*] See note on II.i.131.

18. *Viz.*] Q *with* is explained by WILSON (*MS. of Hamlet*, 1934, i. 112) as a *th:z* error.—[This mistake has perhaps cast discredit on Q *once* in the next line, though it is not unintelligible.—ED.]

18-9. *were ... ones*] DEIGHTON (ed. 1893): *Sc.* but which from much wearing and often washing have long since lost their colour.

19. *peach-colour'd*] COWL (ed. 1923): Peach-colour, in the language of colours, signified love (*Captain Underwit* II.ii [*A Collection of Old English Plays*, ed. A. H. Bullen, 1883, ii. 345]).—Miss LINTHICUM (1936, p. 40): Allusions to [peach color] in the drama are in connexion with gallants and would-be courtiers. ... If peach-colour had the symbolism which Sicile attributed to it, i.e. diminished riches, lost courage, little nobleness, its occurrence in comic scenes must have provoked laughter.

19-20. *ones ... one other*] On the difference between Q and F see p. 506.

that the Tennis-Court-keeper knowes better then I, for 21
 it is a low ebbe of Linnen with thee, when thou kept'st
 not Racket there, as thou haft not done a great while, be-
 cause the rest of thy Low Countries, haue made a shift to
 eate vp thy Holland: *and God knows whether those that 25

21. *I,*] Q, Ff, Rowe, +, Coll. Del.
 Craig. *I:* Cap. *I;* Var. '73 et cet.

22. *kept'st*] *keep'st* Knt, Wh. Huds.
 i. *keepest* Q, Ff et cet.

23. *there,*] Q, Ff, Rowe, Pope, Han.
 Del. *there;* Theob. et cet.

24. *thy*] *the* Q, Neil.

made a shift to] Om. Q.

25. *Holland:*] Ktly. *Holland.* F₁Ff,
 Rowe. *holland.* Pope, +, Knt, Neil.
holland: Q, Cap. et cet.

25-9. *and ... strengthened.*] Om.
 F₁Ff, Rowe, Johns. Knt.

19. *beare*] DEIGHTON (ed. 1893): *Sc.* in memory, mind.

20. *for superfluity*] DEIGHTON (ed. 1893): As a change.

22-3. *it ... there*] SINGER (ed. 1856): That is, when Poins has no shirt to wear; a game of activity and exertion requiring the coat or doublet to be taken off.—DELIUS (ed. 1857): So long as Poins has a shirt to his back and has not pawned it, he is sure to be found at the tennis court with a racket in his hand.—DEIGHTON (ed. 1893): With a pun on *racket* in the sense of noisy amusement and that of the bat used in playing tennis.—COWL (ed. 1923): Tennis was regarded with disfavour by the Puritans, and the public tennis-courts were generally in ill repute.—[“Whenever you have at least two shirts (one to play in, another to change into) you’re sure to be found at the tennis court.”]

22. *kept'st*] *N.E.D.* (Keep *v.* 36): To carry on, maintain; to continue to make, cause, or do (an action, war, disturbance, or the like). [Quotes *Errors* III.i.61, “Who is that at the door that keeps all this noise?” and *Twelfth Night* II.iii.70, “What a caterwauling do you keep here!”]

23. *a great while*] On adverbial phrases of time, place, and manner without preposition, the adverbial accusative, see ABBOTT (1870) §202, FRANZ (3 ed., 1924) §542. Cf. II.iv.390, III.ii.34, IV.v.140, 261, V.i.52.

24-5. *the rest ... Holland*] *Low Countries* is usually explained as meaning the lower parts of the body (DELIUS, ed. 1857) or the posteriors (LEE, ed. 1908), but Dr. ADAMS’s idea that it signifies the red-light district, another low resort, comes, I think, nearer the mark. In either case, the prince alludes to Poins’s vices (RANN, ed. 1789) or his sensual nature (COWL, ed. 1923). *To make shift* (now *dial.*) = to make efforts, to bestir oneself, try all means (*N.E.D.*, Shift *sb.* 6a); it is here used periphrastically for the sake of a pun on the sense *undergarment* and possibly on that of *change of clothing*.—*Holland* also means (Holland) linen.—CROFT (1801, p. 15): *I.e.* thou hast not a rag to thy a—e.—DEIGHTON (ed. 1893): *I.e.* because you have been obliged to use the holland of your shirts to make you breeches.—LEE (ed. 1908): Poins’s sensual indulgences have cost him his linen underclothes.—SUGDEN (1925, p. 320): In other words, Poins has sat through the tail of his shirt: note ... the allusion in the last sentence to the revolt of the Netherlands.—Dr. ADAMS: Poins has been forced to pawn his shirts.—[Literally: your other low habits have put you to pawning your shirts.—ED.]

24. *made a shift to*] This must have stood in Sh.’s MS. and have been accidentally omitted from Q.—ED.

*bal out the ruines of thy linnen shal inherite his king- 26
 *dom: but the Midwiues fay, the children are not in the
 *fault wherevpon the world increafes, and kinreds are
 mightily strengthened.

Poin. How ill it followes, after you haue labour'd fo 30

26. <i>bal</i>] <i>bawl</i> Pope et seq.	<i>kinreds</i>] Q, Kit. <i>kindreds</i>
<i>out</i>] <i>out of</i> Pope, Theob. Han.	Pope et seq.
Warb. Var. '73, Rann, Dyce ii, iii,	30. <i>labour'd</i>] <i>labored</i> Q, Varr. '03,
Huds. i. <i>out from</i> Cap.	'13, '21, Sing. i, Knt, Coll. Dyce, Sta.
28. <i>fault</i>] Q. <i>fault</i> , Pope, Han.	Hal. Cam. Glo. Del. Craig, Her.
Coll. Del. <i>fault</i> ; Theob. et cet.	Cowl.

25-9. and ... strengthened] On the omission of this passage from F, see p. 500.

25-7. and ... kingdom] RANN (ed. 1789): Whether thy bastards are christened.—MALONE (ed. 1790): [Whether] his bastard children, wrapt up in his old shirts [&c.].—TIESSEN (*E.S.* ii, 1879, p. 445): Whether those who thus proclaim the ruin of your linen (i.e. your children) shall inherit his kingdom.—HUDSON (ed. 1880): "Bawl out the ruins" might mean "*wear* out the ruins in their *bawling* age."—COWL (ed. 1923): The allusion is rather to the effect of profligacy upon Poin's finances.—[Perhaps this is no more than an elaborate periphrasis for "you have begotten bastards", connected with the preceding chaff by the statement that the children are supported by the proceeds of the pawning of the shirts.—ED.]

26. *bal*] RIDLEY (ed. 1934): [*Bawl* is] the usual emendation of Q *bal*; but no one has made any real sense of the emendation. One wonders whether *bat* is not possible, in the sense of 'passing' clothes (see *N.E.D.*, where 'battle' (cf. 'batler,' the instrument for beating clothes in the wash) is regarded as possibly a frequentative of 'bat'). Though this does nothing to explain either the relevance of the allusion to the poor in spirit (unless indeed there is an elaborate pun, involving a misreference, to the peace-(piece-)makers) nor the unexpected appearance of the midwives.

out] STEEVENS (ed. 1793): The same as "*out of*".—[See *N.E.D.* (*Out prep.* 1) and FRANZ (3 ed., 1924) §540.]

26-7. *shal ... kingdom*] CARTER (1905, p. 273): Matt. xxv. 34—"Comme ye blessed of my father, inherite the kyngdome, which hath benne prepared for you, from the fundation of the worlde."—[RIDLEY's note on l. 26 alludes to Matthew v. 3, "Blessed are the poore in spirite: for theirs is the kyngdome of heauen".—Dr. ADAMS cites Mark x. 14: "Suffer the little children to come unto me, and forbid them not: for of such is the kingdom of God" (A.V.).]

27-8. *in the fault*] An obsolete equivalent of *to be in fault*, to be to blame (*N.E.D.*, *Fault sb.* 7a).

28. *wherevpon*] *N.E.D.* (Whereupon 3b): (With clause as antecedent) On which account. *Obs.*

30. *followes*] *N.E.D.* (Follow v. 16): To result (as an effect from a cause, an inference from premisses); to be, or occur as, a consequent.

30-1. *labour'd so hard*] DELIUS (ed. 1857) and DEIGHTON (ed. 1893) both take this as a reference to the prince's exertions at the Battle of Shrewsbury.

hard, you should talke so idly? Tell me how many good
yong Princes would do so, their Fathers lying so sicke, as
yours is? 31

Prin. Shall I tell thee one thing, *Pointz*?

Poin. Yes: and let it be an excellent good thing. 35

Prin. It shall serue among wittes of no higher breed-
ing then thine.

Poin. Go to: I stand the push of your one thing, that
you'll tell.

Prin. Why, I tell thee, it is not meet, that I should be 40
sad now my Father is sicke: albeit I could tell to thee (as
to one it pleases me, for fault of a better, to call my friend)
I could be sad, and sad indeed too. 43

31. *idly*] *highly* Var.

31-3. *me ... is?*] *me ... is.* Q, Rowe
iii, +. *me, ... is?* Cap. et seq.

32. *would*] *should* Pope, Han.

lying] Ff, Rowe, +, Var. '73,
Knt. *being* Q, Cap. et cet.

33. *yours*] Ff, Rowe, Pope, Han.
Knt. *yours at this time* Q, Theob. et
cet.

34. *thee*] *the* F₃.

34. *Pointz*] F₂, Dyce, Wh. i, Hal.
Huds. i. *Poynes* Q. Poyns F₁F₄.
Poins Rowe et cet.

35. *Yes:*] *Yes faith*, Q, Coll. Dyce,
Wh. Hal. Cam. Glo. Del. et seq.

39. *you'll*] Ff, Rowe, +, Var. '73,
Wh. *you will* Q, Cap. et cet.

40. *Why,*] *Mary* Q, Coll. Dyce,
Sta. Wh. Hal. Cam. Glo. Del. et seq.

Rather, I should think, Poins means, how absurd it is that, after you have
exerted yourself so much in talking and wit-cracking, the result should amount
to so little.—ED.

31. *idly*] *N.E.D.* (*Idly adv.* 1): Vainly; uselessly; ineffectively.

32-3. *their ... is*] Ax (1912): The king's sickness ... has, no doubt, been pre-
dated to prepare the hearer thus early in the play for Henry's death.

32. *lying*] On the difference between Q and F see p. 506.

so ... as] *As ... as.* See FRANZ (3 ed., 1924) §580.

34. *Shall ... thing*] COWL (ed. 1923) quotes *Pericles* IV.vi.154-5: "*Mar.*
Prithee, tell me one thing first. Boul. Come now, your one thing."

36. *wittes*] ONIONS (1911): Person[s] of a certain condition or turn of mind
(expressed by a qualifying word or phrase).

36-7. *breeding*] SCHMIDT (1874): Education.

38. *Go to*] *N.E.D.* (*Go v.* 91b): Go to. Used in *imp.* to express disapproba-
tion, remonstrance, protest, or derisive incredulity; = Come, come! †Also
used to introduce a contemptuous concession.—[Cf. III.ii.121, 276, 298, V.i.58,
and see note on III.ii.232.]

stand the push] ROLFE (ed. 1880): Stand the thrust. See 1 *Henry IV*
[III.ii.66, "To laugh at gibing boys, and stand the push Of every beardless vain
comparative"].—Miss HANSCOM (ed. 1912): Await the encounter.

42. *for fault of*] *N.E.D.* (*Fault sb.* 1c): *For (the) fault of*: in default of; in
the absence of; through deficiency or want of. *Obs.* [Quotes this line.]

Poin. Very hardly, vpon such a subiect.

Prin. Thou think'st me as farre in the Diuels Booke, as 45
thou, and *Falstaffe*, for obduracie and persistencie. Let the
end try the man. But I tell thee, my hart bleeds inward-
ly, that my Father is so sicke: and keeping such vild com-
pany as thou art, hath in reason taken from me, all osten-
tation of sorrow. 50

Poin. The reason?

Prin. What would'st thou think of me, if I shold weep? (C4^v)

Poin. I would thinke thee a most Princely hypocrite. 53

45. *Thou*] Ff, Rowe, Pope, Han. Cap. *By this hand, thou* Q, Theob. et cet.

think'st] *thinkest* Q, Dyce, Sta. Hal. Cam. Glo. Coll. iii, Irv. Craig, Her. Cowl.

Diuels] *Devil's* Rowe et seq.

46. *persistencie.* *Let*] Ff, Rowe, +, Var. '73, Ktly, Neil. *persistencie, let*

Q. *persistency*; *Let* Cap. *persistency*: *Let* Var. '78 et cet.

47. *man.* *But*] *man, but* Q. *hart*] *Hearts* Rowe ii.

48. *so*] Om. F₁F₄, Rowe, Pope, Han.

vild] *vile* Q, F₄ et seq.

51. *reason?*] *reason.* Q, Rowe i, ii.

44. *hardly*] *N.E.D.* (*Hardly adv.* 6): Not easily, with difficulty.

45. *the Diuels Booke*] *HALLIWELL* (ed. 1861): In allusion to an old belief that the devil had a register of the men who were subject to him.—*ONIONS* (1911): *In a person's book* = in favour with him [quoting this line].

46. *obduracie*] *N.E.D.* (*Obduracy* 1): Persistence in evil [quoting this line as its earliest example of the word].

persistencie] *N.E.D.* (*Persistency* 1): Persistence [quoting this line as its earliest example].

46-7. *Let ... man*] *GREEN* (1870, p. 323): Prince Henry ... gives yet another turn to the proverb ["*Tempus omnia terminat*"].—*CARTER* (1905, p. 273): *Eccl[esiastic]us xi. 27*—"in a mans ende, his workes are discouered" [*Genevan*].—*JENTE* (1926, No. 412) states that in the form "*An end proveth everything*" the proverb is international and quotes *Ovid's Heroides ii. 85*, "*exitus acta probat*".—[Cf. *II.iv.284*.]

47-8. *my hart ... inwardly*] *N.E.D.* (*Bleed v. 1c*): *The heart bleeds*, used *fig.* to express great anguish, sorrow, or pity. *So to bleed inwardly*.

48. *vild*] See note on *I.ii.18*.—*ONIONS* (1911): Low or mean in rank or condition.—[Cf. *III.i.17*, *v.ii.26*.]

49. *in reason*] *N.E.D.* (*Reason sb.*¹ 13b): In prepositional phrases (*Chiefly Obs.*), denoting agreement with, or opposition to, what reason directs or indicates [quoting this line].

49-50. *ostentation*] *JOHNSON* (ed. 1765): Not *boastful shew*, but simply *shew*.—[Cf. *Richard II II.iii.95*, "*Frighting her pale-faced villages with war And ostentation of despised arms*"; *Much Ado IV.i.205*, "*a mourning ostentation*".]

53.] *COWL* (ed. 1923): An allusion, perhaps, to the saying of *Publius Syrius*, "*Haeredis fletus sub persona risus est*" (*Aulus Gellius, Noctes xvii. xiv*). The saying is quoted in *Montaigne's Essays* i. [38], and in *Jonson*, [*Volpone I.i*; ed.

Prin. It would be euery mans thought: and thou art
a blessed Fellow, to thinke as euery man thinkes: neuer a 55
mans thought in the world, keepes the Rode-way better
then thine: euery man would thinke me an Hypocrite in-
deede. And what accites your most worshipful thought
to thinke fo?

Poin. Why, becaufe you haue beene fo lewde, and fo 60
much ingrafted to *Falstaffe*.

Prin. And to thee.

Pointz. Nay, I am well spoken of, I can heare it with
mine owne eares: the worst that they can say of me is, that 64

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| 56. <i>thought</i>] <i>thoughts</i> Sing. i.
<i>the Rode-way</i>] <i>a road-way</i> Rann. | <i>Nay,</i>] Ff, Rowe, Cap. Knt.
<i>Nay by this light</i> Pope, +, Varr.
Rann. <i>By this light</i> Q, Mal. et cet. |
| 57. <i>an</i>] <i>a</i> Sing. Ktly, Craig. | <i>spoken</i>] <i>spoke</i> Q, Dyce, Sta. |
| 57-8. <i>indeede.</i>] <i>indeede</i> , Q. | Hal. Cam. Glo. Huds. et seq. |
| 58. <i>accites</i>] <i>excites</i> F ₃ F ₄ , Rowe, +. | <i>of,</i>] Ff, Rowe, +, Cap. Varr. |
| 60. <i>beene</i>] <i>feen</i> Rowe iii. <i>feem'd</i>
Pope i, Han. <i>seemed</i> Pope ii, Theob. | Rann, Mal. Steev. Varr. Sing. Ktly. |
| Warb. Johns. Var. '73. | <i>of;</i> Knt, Del. <i>on</i> , Q, Sta. <i>on;</i> Coll.
et cet. |
| 61. <i>ingrafted</i>] <i>engrafted</i> Q, Cap. et
seq. | 64. <i>mine</i>] <i>my</i> Varr. '78, '85, Rann,
Mal. Steev. Varr. Sing. i, Knt. |
| 63. <i>Pointz.</i>] F ₂ , Wh. i, Huds. i.
Poyne Q. Poyne. F ₃ F ₄ . [Poins. or Poin.
Rowe et cet. | <i>that they</i>] <i>they</i> Rowe ii, iii, +,
Var. '73. |

Herford & Simpson, 1925+, v. 41]: "The weeping of an heire should still be
laughter, Vnder a visor".

would] ABBOTT (1870, §331): The second *would* is attracted to the first
[l. 52], and there is also a notion of determination, and voluntary "making up
one's mind" in the reply of Poins.

54-9.] QUILLER-COUCH (*Tales*, 1900, p. 222): Bitterly.

54. *It ... thought*] WARBURTON (8 *N. & Q.* iii, 1893, p. 203) would transfer
these words to Poins.

54-5. *thou ... thinkes*] HARRIS (1909, pp. 99 f.): The contempt for every
man's thought as certain to be mistaken is ... pure Shakespeare. Exactly
the same reflection finds a place in *Hamlet*; the student-thinker tells us of a
play which in his opinion, and in the opinion of the best judges, was excellent,
but which was only acted once, for it "pleased not the million; 'twas caviare to
the general." Very early in life Shakespeare made the discovery, which all
men of brains make sooner or later, that the thoughts of the million are worth-
less, and the judgment and taste of the million are execrable.

58. *accites*] *N.E.D.* (*Accite* v. 3): *Obs.* To arouse, to excite (with which word
it was probably sometimes confounded) [quoting this line].

60. *lewde*] SCHMIDT (1874): Vile, mean, base.

61. *ingrafted*] *N.E.D.* (*Engraff* v. 2c): In *passive*: To be closely attached to.
Obs. [Quotes this line only.]

63. *spoken*] On Q *spoke* see note on 1.i.16.

of] On Q *on* see note on 1.iii.108.

I am a second Brother, and that I am a proper Fellowe of 65
my hands: and those two things I confesse I cannot helpe.
Looke, looke, here comes *Bardolfe*.

Prince. And the Boy that I gaue *Falstaffe*, he had him
from me Christian, and see if the fat villain haue not trans
form'd him Ape. 70

Enter Bardolfe.

Bar. Saue your Grace.

Prin. And yours, most Noble *Bardolfe*.

Poin. Come you pernicious Assle, you bathfull Foole, 74

67. *Looke, looke,*] Ff, Rowe, +, Cap. Varr. Rann, Knt, Sta. *by the maffe* Q, Mal. et cet.

67, 71, 73. *Bardolfe*] *Bardolph* Rowe et seq.

68. *Falstaffe,*] Q, F₂. *Falstaff.* Neil. *Falstaffe:* F₃F₄ et cet.

he] a Q. a' Cam. Glo. Craig, Her. Cowl. 'a Dyce ii, iii, Huds. i, Neil.

69. *see*] Ff, Rowe, +, Cap. Varr. Rann, Knt. *looke* Q, Mal. et cet.

69-70. *transform'd*] *transformed* Varr. '03, '13, '21, Sing. i, Knt, Coll. Dyce, Sta. Hal. Cam. Glo. Del. Craig, Her. Cowl.

71. [*Scene V.* Pope, Han. Warb. Johns.

Enter Bardolfe.] Ff. *Enter Bardolfe and boy.* (after l. 67) Q.

Enter Bardolph, and Page. Rowe, +, Varr. Rann, Mal. Steev. Varr. Sing. Knt. Coll. i, ii, Dyce, Sta. Wh. i, Hal. Ktly, Huds. i, Irv. *Enter Bardolph and Page, equipped.* Coll. iii. *Enter Bardolph, and Page.* (after l. 67) Cap. et cet.

72. *Saue*] Ff, Rowe, +, Cap. Varr. Rann, Mal. Steev. Varr. Sing. Knt, Ktly. *God saue* Q, Coll. et cet.

73. *Bardolfe.*] *Bardolph?* Rlfe.

74. *Poin.*] Q, Ff, Rowe, Pope, Neil. Hem. Bard. Theob. Han. Warb. Cam. +, Irv. Bard. [to the Boy] Johns, et cet. (subs.).

pernicious] Ff, Rowe, Knt, Wh. i. *vertuous* Q, Pope et cet. *precious* Cap. conj.

you] and Theob. ii, Warb. Johns.

65. a second Brother] A younger brother, in a day when the laws and customs of primogeniture were very strong.

proper] RITSON (1783, p. 98): Good looking, well made, personable.

65-6. of my hands] N.E.D. (Hand sb. 30a): A man of his hands: a man of valour, skill, and practical ability.

69-70. transform'd him Ape] The double accusative, following a verb with which the construction is not now usual. See MÄTZNER (1874) ii. 199. This instance is unique in Sh.

71.] On the omission of Q and boy from F, see p. 512.

73.] ROLFE (ed. 1880) quotes *Merchant* II.ix.85, "*Ser[vant]*. Where is my lady? *Por[tia]*. Here: what would my lord?"—VAUGHAN (1878, i. 490) quotes *Richard II* v.v.67, "*Groom*. Hail, royal prince! *K. Rich.* Thanks, noble peer." Vaughan also notes the pun on the sense "spiritual health" in the prince's "And yours".

74. *Poin.*] THEOBALD (ed. 1733): Tho' all the Editions concur in giving this Speech to *Poins*, it seems evident to me, by the Page's immediate Reply, that

must you be blushing? Wherefore blush you now? what 75
a Maidenly man at Armes are you become? Is it such a
matter to get a Pottle-pots Maiden-head?

Page. He call'd me euen now (my Lord) through a red 78

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| 75. <i>blushing?</i>] <i>blushing</i> . Q. | 78. <i>He call'd</i>] <i>A calls</i> Q. <i>A' calls</i> |
| 76. <i>Is it</i>] <i>ist</i> Q. <i>Is't</i> Cam. +, | Cam. +, Irv. Craig, Neil. (subs.). |
| Dyce ii, iii, Huds. Irv. Neil. | <i>He called</i> Varr. '03, '13, '21, Sing. i, |
| 77. <i>Maiden-head</i>] <i>Maidendead</i> F4. | Knt, Coll. Dyce, Sta. Wh. i, Hal. Del. |
| 78, 85, 87, 144, 146, 149, 159. Page.] | <i>euen now</i>] <i>enow</i> Q. <i>e'en now</i> |
| Boy Q. | Cam. +, Irv. Neil. |

it must be placed to *Bardolfe*. For *Bardolfe* had call'd to the Boy from an Ale-house, and, 'tis likely, made him half-drunk: and, the Boy being ashamed of it, 'tis natural for *Bardolfe*, a bold unbred Fellow, to banter him on his awkward Bashfulness.—[Nearly all editors have adopted Theobald's emendation, mistakenly, I think. It is mistaken because it runs counter to the authority of the primary texts: when they are both good witnesses, as here, and in agreement it is folly to set them aside except on the strongest compulsion. Here there is no such compulsion, for the passage can be interpreted quite reasonably as it stands. Poins's chaff is addressed to Bardolph, not to the page. It is the usual thing when Bardolph comes on to crack jokes about his red nose. (Incidentally, it is more proper for Poins to open fire on Bardolph than for Bardolph, after the briefest exchange of civilities, to turn his back, as it were, on the prince and Poins to berate the page.) Poins pretends that the vinous flush suffusing Bardolph's face is a blush, just as the prince does in *1 Henry IV* II.iv.305 ff. ("O villain, thou stolest a cup of sack eighteen years ago, and wert taken with the manner, and ever since thou hast blushed extempore"), and rallies him on the exhibition of a weakness so unbecoming to a soldier. The page is no man-at-arms (l. 76); Bardolph is. And the page's speech (ll. 78–82) does not reply to Poins's but seconds it; since Poins has set up Bardolph as a target for ridicule, the page too launches an arrow at him. It is not the page who is half-drunk; it is Bardolph. Moreover, though the page's part is very small, he shows no trace of shame anywhere in it. GREG (1928, p. 11), commenting on this apparent twin error, very properly remarks, "We cannot but wonder into what actor's part the speech was copied and who actually spoke it at the Globe". Following the distribution of the speeches in Q and F relieves us of the necessity of answering this embarrassing question.—ED.]

pernitious] On the difference between Q and F see p. 506.

Asse] COWL (ed. 1923): An allusion to the ass as an emblem of modesty and continence.

75. *blushing*] TIECK (c. 1794; *Das Buch*, 1920, p. 234): Here apparently means not to be ashamed, but it is the flush that comes from drinking.—[On the progressive form of the verb, see FRANZ (3 ed., 1924) §634.]

77. *get ... Maiden-head*] COWL (ed. 1923): A common jest. See *Mucedorus*, 1598 [III.v] (Hazlitt's Dodsley, 1874, vii. 234): "I call'd for three pots of ale ... Now, sirrah, I had taken the maidenhead of two of them." Cf. Jonson, *Staple of News* I.ii [ed. Herford & Simpson, 1925 +, vi. 294], and Porter, *Two Angry Women of Abington* [ii. 127] (Hazlitt's Dodsley, 1874, vii. 283).

Lattice, and I could discerne no part of his face from the window: at last I spy'd his eyes, and me thought he had made two holes in the Ale-wiues new Petticoat, & peeped through.

Prin. Hath not the boy profited?

Bar. Away, you horson vpright Rabbet, away.

Page. Away, you rascally *Altheas* dreame, away. 85

Prin. Instruēt vs Boy: what dreame, Boy?

Page. Marry (my Lord) *Althea* dream'd, she was deliuer'd of a Firebrand, and therefore I call him hir dream. 88

80. *spy'd*] Ff, Rowe, +, Cap. Varr. Rann, Mal. Wh. i (subs.). *spied* Q, Steev. et cet.

81. *Ale-wiues*] *ale-wife's* Theob. ii, Warb. Johns. *ale-wife's* Cap. et seq. *new*] Om. Q. *new red* Coll. conj.

&] *and so* Q, Dyce, Hal. Cam. +, Huds. Neil.

81-2. *peeped*] *peept* Q. *peep'd* Pope, +, Cap. Varr. Rann, Mal. Steev. Wh. ii, Irv. Neil.

83. *Prin.*] Bard. Han.

Hath] *Has* Q, Cam. +, Irv. Neil.

[to *Poins.* Cap.

84. *Rabbet*] *rabble* Q.

85. *Altheas*] *Althæa's* Dyce, Hal. Cam. +, Coll. iii, Huds. Irv. Neil. *Hecuba's* Johns. conj.

87. *Althea*] *Althea* Q. *Althæa* Dyce, Hal. Cam. +, Coll. iii, Huds. Irv. Neil. *Hecuba* Johns. conj.

dream'd] *dreampt* Q. *dreamed* Varr. '03, '13, '21, Sing. i, Knt, Coll. Dyce, Sta. Hal. Cam. Glo. Del. Craig, Her. Cowl. *dreamt* Kit.

88. *deliuer'd*] *deliuered* Q, Steev. Varr. Sing. i, Knt, Coll. Dyce, Sta. Hal. Cam. +, Del. Craig, Neil.

Pottle-pots] *N.E.D.* (*Pottle-pot*): A two quart pot or tankard [quoting this line].—[Cf. v.iii.60.]

78-82.] There is a curious parallel in *A Lover's Complaint* 13-4, "but, spite of heaven's fell rage, Some beauty peep'd through lattice of sear'd age".

78-9. *red Lattice*] *MALONE* (2 *App.*, 1783): I.e. from an alehouse window.

79. *discerne*] *N.E.D.* (*Discern* v. 1): To separate (things, or one thing from another) as distinct; to distinguish and divide. [*Obs.*]

81. *Ale-wiues*] According to the *N.E.D.* (*Wife* *sb.*), this form of the possessive is recorded from the 13th through the 17th c.

Petticoat] *AMNER*, i.e. *STEEVENS* (apud *Malone*, *Suppl.*, 1780): It should be observed, that the *alewife's* petticoat was probably *red*, a favourite colour of the lower females, and the fittest to represent Bardolph's face.—[As Dr. *ADAMS* points out, in *The Penniles Parliament of Threed-bare Poets*, 1604 (ed. Hindley, *Old Book Collector's Miscellany* ii, 1872, pp. 4, 14), *red petticoat* is used for a woman of ill fame.]

83. *profited*] *ROLFE* (ed. 1880): Become proficient; that is, under Falstaff's training.

84. *Rabbet*] Q *rabble* is certainly a misreading.

87-8.] *JOHNSON* (ed. 1765): *Shakespeare* is here mistaken in his Mythology, and has confounded *Althea's* firebrand with *Hecuba's*. The firebrand of *Althea* was real: but *Hecuba*, when she was big with *Paris*, dreamed that she was

Prince. A Crownes-worth of good Interpretation:
There it is, Boy. 90

Poin. O that this good Blossome could bee kept from (D)
Cankers: Well, there is six pence to preferue thee.

Bard. If you do not make him be hang'd among you,
the gallows shall be wrong'd. 94

90. *it is] tis* Q. *'tis* Cam. +, Dyce
ii, iii, Huds. Irv. Neil.

[Gives him mony. Pope, +,
Varr. Rann, Mal. Steev. Varr. Sing.
Knt, Coll. Dyce, Sta. Wh. i, Hal.
Ktly, Del. Huds. i, Craig.

91. *good]* Om. Q.

92. *Cankers:]* Ff, Rowe, Pope, Var.
'85. *cankers.* Craig. *cankers!* Q,
Theob. et cet.

[Gives money. Dyce ii, iii,

Huds. i.

93. *If]* Ff, Rowe, +, Knt. *And*
Q, Var. '85. *An* Cap. et cet.

be] *to be* Var. '85. Om. Q, Cam.
+, Irv. Neil.

hang'd] *hanged* Varr. '03, '13,
'21, Sing. i, Knt, Coll. Dyce, Sta. Hal.
Cam. Glo. Del. Craig, Her. Cowl.

94. *be wrong'd]* Ff, Rowe, +, Wh. i.
be wronged Knt. *haue wrong* Q, Cap.
et cet.

delivered of a firebrand that consumed the kingdom.—C. A. BROWN (1838' p. 130): Dr. Johnson ... ought to have remembered a line in *2 Henry VI* [i.i.229] which Shakespeare, if he did not write it, must have well known, and which proves he was aware of the nature of Althea's brand: "As did the fatal brand Althæa burn'd".—KNIGHT (ed. 1839): Might [Sh.] not, of purpose, make the precocious, impudent page, who had been drinking at the house with the red lattice window, attempt a joke out of his *half* knowledge? Or did the poet here make a slip?—MAGINN (*Fraser's* xx, 1839, p. 479): The blunder is evidently designed; and Shakespeare is as much answerable for the degree of mythological learning displayed by the page, as for the notions of grammatical propriety entertained by Mrs. Quickly.—CLARKE (ed. 1865): [That the mistake is intentional] is made manifest by Prince Hal's immediately giving the boy a crown in reward for what he ironically calls his "*good interpretation.*" ... Althæa was wife to Æneus, King of Calydon, and mother to Meleager; on whose birth the Parcæ, or Fates, placed a brand on the fire, saying that as long as it was prevented from burning, so long would the prince's life be preserved. Althæa saved the wood ...; but when her son killed his uncles, she, to revenge her brothers' death, threw the brand into the fire, and when it was consumed, Meleager expired.—IDEM (*Sh. Key*, 1879, p. 20) points to *Troilus* II.ii.110, "Our firebrand brother, Paris, burns us all", to show that Sh. was also familiar with the story of Hecuba's dream.—ROOT (1903, p. 37): Hecuba's dream is described in Ovid, *Her[oides]* xvi. 45-6. The true Althæa's brand ... is to be referred to *Met[amorphoses]* viii. 260-546.

91. *good]* On the difference between Q and F here and at ll. 93, 96 see p. 505.

92. *Cankers]* *N.E.D.* (Canker *sb.* 4): A caterpillar, or any insect larva, which destroys the buds and leaves of plants; a canker-worm.

preserue] COWL (ed. 1923) sees an allusion to the cross beneath the shield on Elizabethan sixpences.

94. *be wrong'd]* Q *haue wrong*=to suffer injustice, prejudice, or harm; to receive injury (*N.E.D.*, Wrong *sb.* 2d). On the difference see p. 506.

Prince. And how doth thy Master, *Bardolph*? 95

Bar. Well, my good Lord: he heard of your Graces comming to Towne. There's a Letter for you.

Poin. Deliuer'd with good respect: And how doth the Martlemas, your Master?

Bard. In bodily health Sir. 100

Poin. Marry, the immortall part needes a Physitian: but that moues not him: though that bee sicke, it dyes not.

Prince. I do allow this Wen to bee as familiar with 104

96. *good*] Ff, Rowe, +, Varr. Rann, Knt, Sta. Del. Om. Q, Cap. et cet.

Lord:] *lord.* Cap. Var. '78 et seq.

97. *Towne.*] Ff, Rowe, +, Var. '73, Neil. *towne*, Q. *town*; or *town*: Cap. et cet.

[Gives a letter. Dyce ii, iii, Coll. iii, Huds. i.

98. *Poin.*] Prin. Ff. P. Henry. Rowe, +, Varr. Steev.

Deliuier'd] *Delivered* Varr. '03, '13, '21, Sing. i, Knt, Coll. Dyce, Sta. Hal. Cam. Del. Craig, Her. Cowl.

respect:] *respect?* Warb. *respect.* Cap. et seq.

100. *Sir.*] *sir?* Varr. '78, '85, Rann, Knt.

98. *respect*] *N.E.D.* (*Respect sb.* 16): Deferential regard or esteem felt or shown towards a person or thing.—COWL (ed. 1923): An ironical reference to the unceremonious way in which Bardolph delivers the letter.

99. *Martlemas*] JOHNSON (ed. 1765): That is, the *autumn*, or rather the *latter spring*. The old fellow with juvenile passions.—STEEVENS (Var. '78): *Martlemas* is corrupted from *Martinmas*, the feast of St. *Martin*, the eleventh of November.—MALONE (ed. 1790): In *1 Henry IV* [I.ii.152-3] the prince calls Falstaff "thou latter spring! ... All-hallowen summer!"—BLAKEWAY (Var.): *Martinmas* ... was then the chief time of killing hogs: this is therefore only another of the innumerable variations of allusion to Falstaff's corpulence.—KNIGHT (ed. 1839): *Poins* calls Falstaff the *martlemas*, because his year of life is running out.—CLARKE (ed. 1865): There are so many allusions to 'Martlemas beef' in writers of Shakespeare's time ... that it is very likely Prince Hal's [*sic*] name of "Martlemas" for Sir John may include this meaning also; since he elsewhere calls him "my sweet beef" (*1 Henry IV* III.iii.176).—PROTHERO (*Sh.'s England*, 1916, i. 356): To Shakespeare's mind the prodigious plenty of Martlemas suggested Falstaff in its proportions.—MISS WINSTANLEY (ed. 1918): Cf. Spenser, *Faerie Queene* vii. 7. [40]: "Next was *Nouember*, he full grosse and fat, As fed with lard, and that right well might seeme; For, he had been a fattening hogs of late, That yet his browes with sweat, did reek and steem."—[The statement of Gluttony in Marlowe's *Dr. Faustus* II.ii.153-4 (ed. Boas, 1932, pp. 96 f.) that his godfathers were "Peter Pickled-herring and Martin Martlemas-beef" suggests that *Martlemas* here stands for *glutton*.—ED.]

101-3.] NOBLE (1935, p. 177): Evidently in playful allusion to Matt. ix. 12: "They that be whole, neede not a Phisition, but they that are sicke."

104. *Wen*] JOHNSON (ed. 1765): This swoln excrescence of a man.—BECKET

me, as my dogge: and he holds his place, for looke you 105
he writes.

Poin. Letter. Iohn Falstaffe Knight: (Euery man muft
know that, as oft as hee hath occasion to name himselfe:) 108

105. *dogge:* and] *dogge, and* Q,
Ktly, Neil. *dogge. and* F₂F₃. *Dog.*
And F₄, Rowe.

you] *you how* Q, F₃F₄ et seq.

106. [Gives *Poins* the letter. Han.
Cap. Dyce ii, iii, Coll. iii, Huds. i
(subs.). Shewes the letter to P. Coll.
conj.

107. Letter.] F₂F₃. Letter, F₄.
Om. Q, Craig, Cowl. reads Rowe et
cet.

Iohn] Sir John Cap. conj.

107-8. Knight: (*Euery ... him-
selfe:*)] Ff. *Knight, euery ... himselfe:*
Q. *knight,—Every ... himself.* Cap.
Varr. Rann, Mal. Steev. Varr. Sing.
Knt, Sta. Ktly. *Knight—Every ...
himself:* Rowe et cet. (subs.).

108. *oft*] *often* Theob. Warb. Johns.
hath] Ff, Rowe, +, Cap. Varr.
'73, '78, Rann, Mal. Sta. *has* Q, Var.
'85 et cet.

(1815, ii. 61): "Wen" I think should be "wem"—i.e. *belly* or *guts*.—BUCKNILL
(1860, p. 153): A monstrous fatty tumour.—*N.E.D.* (Wen¹ if): A lump or
protuberance on the body, a knot, bunch, wart [quoting this line].

105. *holds his place*] *N.E.D.* (Hold v. 22): To maintain one's position
(against an adversary).

107-31.] The distribution of speeches during the reading of Falstaff's letter
has not passed muster with the editors; see the textual notes. Q and F agree
throughout except that Q puts *Poynes* before l. 130; thus Q assigns two suc-
cessive speeches to Poins (121-9, 130-1). By this distribution the prince
reads part of the letter and Poins the rest, an arrangement by no means im-
possible; indeed, the business of passing the letter back and forth or of reading
over one another's shoulder might have a certain effectiveness. Theobald,
by giving ll. 122-9 to the prince instead of Poins, makes the former read the
letter and the latter comment on it. If change is necessary, this is surely the
most reasonable change to make, for the assignment of two successive speeches
to Poins in Q may mean that an intermediate *Prince* speech-prefix has acci-
dentally dropped out. (The speech-prefix at l. 130 was probably omitted
from F as an unnecessary duplication.) Hanmer's arrangement, which makes
Poins read the letter and the prince comment on it, involves too many changes
to be likely to accord with Sh.'s intention.—ED.—CAMBRIDGE EDD. (ed. 1863,
p. 484): In the quarto no distinction is made between the letter of Falstaff
and the speaker's remarks, but in the Folios the letter is printed in italics.

107. *Poin. Letter.*] COWL (ed. 1923): Poins is not, I think, reading from
the letter, but referring, with a quibble, to the Prince's words, "look you how
he writes." Poins, playing upon the word "write" in the sense "write one-
self," anticipates that Falstaff will "write" or describe himself in (the sub-
scription to) the letter as "John Falstaff, knight." Poins's anticipation—
which is based upon the observation: "every man must know that, as oft
as he has occasion to name himself"—is substantially realized with the reading
of the letter which begins at line 115: "Sir John Falstaff, knight." The stage-
direction "Letter" of F has, I think, been misplaced through the conjectural
citation, "John Falstaff, knight," having been taken for a quotation from the
letter.—[F *Letter* is probably a result of the same editorial supervision which
directed the printing of the letter in italics.—ED.]

Euen like those that are kinne to the King, for they neuer pricke their finger, but they say, there is som of the kings blood spilt. How comes that (sayes he) that takes vpon him not to conceiue? the answer is as ready as a borrowed cap: I am the Kings poore Cofin, Sir.

Prince. Nay, they will be kin to vs, but they wil fetch it from *Iaphet*. But to the Letter: —*Sir Iohn Falstaffe*, 115

109. *kinne*] *akin* Craig.
110. *there is*] *theres* Q. *There's* Cam. +, Dyce ii, iii, Huds. Irv. Neil.
111. *that*] *that?* F₄ et seq.
111-2. (*sayes he*) ... *conceiue?*] F₂F₃. (*saies he*) ... *conceiue* Q. (*says he* ... *conceive*) F₄. *says he* ... *conceive*: Rowe, Pope, Han. Johns. Var. '73, Sing. ii, Ktly (subs.). *says he*, ... *conceive*: Theob. Warb. Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. i, Knt, Coll. Sta. Wh. i, Del. *says he* ... *conceive*. Craig. *says he*, ... *conceive*. Dyce et cet.

112-3. *borrowed*] Q, Ff, Rowe, Pope, Var. '73, Rann, Mal. Sta. Hal. *borrower's* Theob. et cet. (Warb. conj.).

114. *kin*] *akin* Johns. i, Var. '85. *but*] Ff, Rowe, Pope, Han. Knt, Sta. or Q, Theob. et cet.

115. *Iaphet*. *But*] *Iaphet*, *but* Q. *to*] Om. Q, Cap. Mal. Steev. Varr. Sing. Ktly, Neil.

Sir] Q, Ff, Rowe, Pope, Theob. Warb. Neil. Cowl. Poin. reads. *Sir* Seq. Dyce, Hal. Cam. Glo. Coll. iii, Huds. Wh. ii, Irv. Her. (subs.). Poin. Sir Han. et cet.

109. *kinne to*] *N.E.D.* (Kin *sb.*¹ 3d): In predicative use passing into *adj.* = Related, *akin* (*to*) [quoting this line as its earliest example].

111. *takes vpon*] *N.E.D.* (Take *v.* 16a): To assume the part or character of. —[Cf. iv.i.69.]

112. *conceiue*] *N.E.D.* (Conceive *v.* 9d): To understand, to take the meaning of (a person). *Obs.* [Quotes this line as its earliest example.]

112-3. *borrowed cap*] *WARBURTON* (ed. 1747): But how is a *borrow'd* cap so ready? read, a *borrower's* cap: and then there is humour in it; he that goes to borrow mony being of all others the most complaisant.—*STEEVENS* (Var. '73) and *MALONE* (*Suppl.*, 1780) tried to explain *borrowed* as *stolen*, but gave up.—*STEEVENS* (ed. 1793) quotes *Timon* II.i.6-9, "Importune him for my moneys; be not ceased With slight denial; nor then silenced, when—"Commend me to your master"—and the cap Plays in the right hand, thus".—*MISS PORTER* (ed. 1911): Falstaffe [*sic*] refers to the readiness of the borrowed retort of an imitative mind, capping the speech just made with all the ease of taking up a cap or any other such small article that is not one's own.

114. *but*] Q or. *But they will* is not unintelligible: it means "even if they must" (*N.E.D.*, But *conj.* 11a).

fetch] *N.E.D.* (Fetch *v.* 6): To draw, derive from a source, *esp.* from one more or less remote. Const. *from* or *out of*. Now *rare*.—*COWL* (ed. 1923) quotes *Othello* I.ii.21, "I fetch my life and being From men of royal siege".

115. *from Iaphet*] *COWL* (ed. 1923): Divines and early ethnologists traced the descent of the peoples of European stock from Japhet. See Genesis x. 5.—*MISS WINSTANLEY* (ed. 1918): The Prince means that such people will either claim kinship with royalty or else boast of an almost interminable pedigree.—

Knight, to the Sonne of the King, neereſt his Father, Harrie Prince of Wales, greeting. 116

Poin. Why this is a Certificate.

Prin. Peace.

I will imitate the honourable Romaines in breuitie. 120

118. Poin.] Q, Ff, Rowe, Pope,	Romaines in] <i>Roman in</i> Warb.
Theob. Neil. Cowl. Om. Han. et cet.	Varr. Rann, Mal. Steev. Varr. Sing.
120. I] Q, Ff, Rowe, Pope, Theob.	Ktly, Dyce ii, iii, Coll. iii, Huds. i.
Warb. Neil. Cowl. Poin. reads on.	<i>Roman's</i> or <i>Roman in's</i> Anon. conj.
<i>I</i> Seq. Poin. <i>I or</i> Poin. [reads] <i>I</i>	apud Cam.
Han. et cet.	

G. B. HARRISON (ed. 1927, p. 143): The Prince means that those who boast of their ancient lineage either claim to have "come over with the Conqueror" or else to have come out of the Ark.—[But surely the meaning is simply that such people will maintain their kinship with the king even if they can trace it only through Japhet, the common ancestor of all Europeans.—ED.]

115-29. *Sir ... Europe.*] QUILLER-COUCH (*Tales*, 1900, p. 223): [Falstaff] had resolved to lead the Prince astray no longer, nor be suspected of it. Falstaff had been stung by the Chief-Justice's rebuke.

115 ff.] COWL (ed. 1923; *T.L.S.* 26 March 1925, p. 222) and MÉGROZ (1928, p. 202) detect "mockery of euphuism" in Falstaff's letter, particularly in "To ..., greeting", "I commend me", and "Thine ... as thou usest him". I am afraid that all these are epistolary formulæ much too common to be peculiarly identified with Lyly.—ED.

115-7. *Sir ... greeting*] COWL (*Sources*, 1928, pp. 40 f.): [Apparently modelled] on "certain bills" of Cæsar's "sent about unto the tribes, in a brief kind of writ (*scriptura brevi*), after this manner: '*Cæsar Dictator unto this or that tribe greeting. I commend unto you such an one and such an one, that by virtue of your voices and suffrages they may have and hold the dignity they sue for*'" (Suetonius, *Caius Julius Cæsar*, c. 41, tr. Holland).

118. a Certificate] COWL (ed. 1923): *I.e.* couched in the formal language of a document in which something is certified.

119. Peace] See note on II.i.105.

120. *Romaines*] Warburton (apud Theobald, ed. 1733): I don't know, who could furnish *Shakespeare* with this Account of the *Roman Brevity*, but *Pliny the Younger*: B[k]. i. Epist. xi. ... But, after all, should it not be *Roman*, (in the *singular* Number) and *Brutus* be meant? For He was peculiarly *Laconick* in his *Stile*.—CAPELL (*Notes*, 1779, p. 173): [In] the forms of addressing ... the Romans were most concise: many not remote from sir John's "*I commend me to thee*," &c. are found in all their epistles; and translations might bring the Poet acquainted with them, if we must not grant him originals.—HEATH (1765, pp. 256 f.): I believe Mr. Warburton may be right in his correction ..., but I conceive he is wrong in his application. The poet's representation of Falstaff's character is scarce reconcilable to the supposition, that he had learning enough ever to have heard, that M. Brutus affected great brevity of stile. I suppose by the 'honourable Roman' is intended Julius Cæsar, whose *veni, vidi, vici*, seems to be alluded to in the beginning of the letter ...

Poin. Sure he meanes breuity in breath: short-winded. 121
I commend me to thee, I commend thee, and I leaue thee. Bee
not too familiar with Pointz, for hee misuses thy Fauours so
much, that he sweares thou art to marrie his Sister Nell. Re-
pent at idle times as thou mayst, and so farewell. 125

Thine, by yea and no: which is as much as to say, as thou
vsest him. Iacke Falstaffe with my Familiars:
Iohn with my Brothers and Sister: & Sir
Iohn, with all Europe.

My Lord, I will steepe this Letter in Sack, and make him 130

121. *Poin.*] Q, Ff, Rowe, Pope, Theob. Neil. Cowl. Om. Han. et cet.

Sure he] *He fure* Q, Mal. Steev. Varr. Sing. Coll. Wh. Cam. +, Ktly, Del. Irv. Neil.

122. *I*] *P.* Henry. I Theob. Warb. Neil. Cowl (subs.).

leaue] *love* Han.

thee.] *thee*, Q.

123. *Pointz*] F₂, Dyce, Wh. i, Hal. Huds. i. *Poynes* Q. *Poins* F₃F₄ et cet.

124. *Nell.* Repent] *Nel, repent* Q.

125. *mayst*] *mayest* Dyce, Hal. Cam. +, Coll. iii, Craig, Neil.

126. *no.*] *no*, Q, Cap. Var. '78 et seq.

126-7. *which ... him.*] Ff, Rowe i, ii, Theob. ii, Warb. Johns. Var. '73. *which ... him*, Q, Rowe iii, Pope, Theob. i, Han. Cam. +, Irv. Neil. —*which ... him*— Hal. Ktly. —*which ... him*, Craig. (*which ... him*) Cap. et cet.

127. *Familiars.*] *family*, Q.

128. *Sister*] *sisters* Q, Rowe et seq.

130. *My*] *Poynes My* Q, Theob. Warb. Johns. Neil. Cowl.

I will] *Ile* Q. *I'll* Cam. +, Dyce ii, iii, Huds. et seq.

The very words of Cæsar are expressly quoted by Falstaff a little farther on in the play [iv.iii.43].

122. *I commend me to thee*] *N.E.D.* (Commend v. 5): Now arch. *I commend me to you*, I present my kind regards or remembrances.—[Cf. i.ii.207, iii.ii.64.]

122-3. *Bee ... Pointz*] BULTHAUPT (2 ed., 1884, p. 78): Falstaff—instinctively and in a humorous way that does not take deep root—feels a kind of jealousy of Poins; he feels that Poins's better and more noble grain could estrange the prince from him.—BRADBY (*Short Studies*, 1929, p. 59): He can imagine no rival influence more dangerous than that of Poins, of whom he is furiously jealous, and whom he tries to discredit.

125. *mayst*] COWL (ed. 1923): Canst.

126. *by yea and no*] CARTER (1905, p. 274): Matt. v. 34—"Sweare not at al." 37—"But let your communication be yea, yea: nay, nay."—COWL (ed. 1923): A Puritan expletive.—[Cf. iii.ii.12.]

126-7. *as thou vsest him*] Sir Andrew Aguecheek, writing a challenge, subscribes himself, "Thy friend, as thou usest him, and thy sworn enemy" (*Twelfth Night* iii.iv.160-1).

128-9. *Sir ... Europe*] Miss WINSTANLEY (ed. 1918): Falstaff claims a European reputation and, in the original as Oldcastle, he certainly had some right to it.

eate it.

(D^v)

Prin. That's to make him eate twenty of his Words. 132
But do you vse me thus *Ned*? Must I marry your Sister?

Poin. May the Wench haue no worfe Fortune. But I
neuer faid fo. 135

Prin. Well, thus we play the Fooles with the time, &
the spirits of the wife, sit in the clouds, and mocke vs: Is
your Master heere in London?

Bard. Yes my Lord. 139

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|--|--|
| 131. <i>it.</i>] <i>it and his word.</i> Daniel. | Hal. Cam. +, Del. et seq. |
| 132-3. Two lines, as if verse. | <i>Fortune.</i>] Ff, Rowe, Pope. |
| Huds. i. | <i>fortune</i> , Q. <i>fortune</i> ; Coll. ii. <i>fortunel</i> |
| 132. <i>That's</i>] <i>That's but</i> Coll. conj. | Theob. et cet. |
| <i>twenty</i>] <i>plenty</i> Han. Warb. | 136. <i>Fooles</i>] <i>Foole</i> Ff, Rowe, Pope, |
| <i>twenty score</i> Lettsom conj. | Han. Varr. Rann. |
| 132-3. <i>Words.</i>] <i>words</i> , Q. | 137. <i>vs.</i>] <i>us.</i> Johns. et seq. |
| 134. <i>May the Wench haue</i>] <i>God send</i> | 139. <i>Yes</i>] <i>Yea</i> Q, Cam. +, Irv. |
| <i>the wench</i> Q, Coll. Dyce, Sta. Wh. | Neil. |

131. eate it] COWL (ed. 1923) cites three examples from other plays of a person's being actually compelled to eat a letter or other document.

132. twenty ... Words] Warburton (ed. 1747): Why just twenty, when the letter contain'd above eight times twenty? We should read PLENTY; and in this word the joke, as slender as it is, consists.—Heath (1765, p. 257): I think the common reading ... is much more natural [than Warburton's], a certain number for an uncertain.—N.E.D. (Twenty *adj.* 1d): Used vaguely or hyperbolically for a large number.

136. thus ... time] Does this mean "thus we fool away the time" or "thus we play the fool following the spirit of the times"?

136-9.] Furnivall (Old Sp. ed., 1909, p. 103): These lines should perhaps be set as verse, thus: *Wel ... time; And ... vs. Is ... my Lord* (3 lines).

137. the spirits ... vs] Theobald (letter to Warburton, 15 Jany. 1729): Do you think our poet might owe y^e [foun]dation of this Thought to Lucret[ius]. l[iber]. 2. v[erses 7-9:] Sed nil dulcius est, bene quàm munita te[nere] Edita doctrina *Sapientum templa* seren[a,] *Despicere* unde queas. ["But nothing is more delightful than to possess well fortified sanctuaries serene, built up by the teachings of the wise, whence you may look down from the height" (tr. Rouse, 1924, p. 85).]—Carter (1905, p. 274): Ps. ii. 4—"He that dwelleth in heauen shal laugh them to scorne: the Lorde shal haue them in derision." Met. Psalm ii, T. S[ternhold]—"But he that in the heauen dwelleth their doynge will deride: And make them all as mocking stockes."—Cowl (*Sources*, 1928, p. 29): Shakespeare's image of the spirits of the wise sitting in the clouds would appear to have been suggested by the use in Masques of scenic machinery representing clouds.

138.] Morgann (1777, p. 52): One may infer farther from the Prince's question ..., "Is your master here in London," that he had likewise a house in the country. [See note on II.i.163-4.]

Prin. Where suppes he? Doth the old Bore, feede in 140
the old Franke?

Bard. At the old place my Lord, in East-cheape.

Prin. What Company?

Page. Ephesians my Lord, of the old Church.

Prin. Sup any women with him? 145

Page. None my Lord, but old Mistris *Quickly*, and M. [g4^b]
Doll Teare-sheet. 147

140. *Bore*] F₂F₃. *Boor* F₄, Rowe. Wh. i, Ktly, Del. *lord*,—Dyce, Hal.
boare Q et cet. 146. *M.*] *Mrs.* F₃F₄, Rowe, +.

144. *Lord*,] *lord*; Varr. Rann, Mal. *Mistris* Q, Cap. et seq.
Steev. Varr. Sing. Knt, Coll. Sta. 147, 161. *Teare-sheet*] *Tere-sheet* Q.

140-1. *Doth ... Franke*] DELIUS (ed. 1857): An allusion to the sign of the Boar's Head tavern in Eastcheap.—[This is the only allusion, if it is an allusion, to the traditional scene of Falstaff's revels. See note on II.iv.]

141. *Franke*] POPE (ed. 1723): *Sty*.

144. *Ephesians*] JOHNSON (ed. 1765): *Ephesian ... was, perhaps, a toper*. So the *Host* in the *Merry Wives of Windsor* [IV.v.15-6]: *It is thine host, thine Ephesian, calls*.—TIECK (c. 1794; *Das Buch*, 1920, p. 234): Perhaps whores, lewd people; at least the word *Greek* had this meaning at that time.—CLARKE (*Sh. Key*, 1879, p. 42): 'Jolly companion,' 'roystering associate'; the term probably included a mixture of 'roguery,' as Ephesus was reputed for its "cozenage" (see the closing speech of act I, *Errors* [ii. 97 ff.]).—ROLFE (ed. 1880) compares I *Henry IV* II.iv.11, "a Corinthian, a lad of mettle".—DEIGHTON (ed. 1893): Apparently ... an allusion to the admonishment of St. Paul in his Epistle to the Ephesians against drunkenness.—CARTER (1905, p. 274) recalls the notorious sensuality of the worshippers of "Diana of the Ephesians".—COWL (ed. 1923) quotes Wever's *Lusty Juventus* (sig. A.iii.): "Saint Paul vnto y Ephesians geueth good exhortacion Saying, walke circumspectly, redeming the time, That is to spend it well, and not to wickednes enclyne".

of the old Church] DEIGHTON (ed. 1893): Of the old sort, his usual companions. [This is the usual explanation.—ED.]—COWL (ed. 1923): An irreverent allusion to "the prime church of Ephesus" whose practice in matters of Church government was regarded among Puritans as authoritative (see Middleton, *Family of Love* I.iii.[113]). For the profane sense in which the expression ... was used by the irreverent, cf. Munday, Drayton, Hathway and Wilson, *Sir John Oldcastle* [ed. Simpson, M.S.R., 1908, ll. 1928-31]: "I am neither heretike nor puritane, but of the old church, ile sweare, drinke ale, kisse a wench, go to masse, eate fish all Lent, and fast fridaies with cakes and wine" etc. ... Cf. also the expression "of an ancient house" in Middleton, *Blurt, Master Constable* III.i.[57]: "ho, a bona-roba; ... a gentlewoman, by my faith, of an ancient house", and J. Cooke, *How a Man May Choose* III.ii [Hazlitt's Dodsley, 1874, ix. 53]: "The gentlewoman of the old house, ... she that is, like *homo*, common to all men".—SUGDEN (1925, p. 180): Of the old heathen church before the founding of the Christian church there.—[Cowl bears the palm.]

Prin. What Pagan may that be? 148

Page. A proper Gentlewoman, Sir, and a Kinfwoman
of my Masters. 150

Prin. Euen such Kin, as the Parish Heyfors are to the
Towne-Bull?

Shall we steale vpon them (*Ned*) at Supper?

Poin. I am your shadow, my Lord, Ile follow you.

Prin. Sirrah, you boy, and *Bardolph*, no word to your 155
Master that I am yet in Towne.

There's for your silence.

Bar. I haue no tongue, sir.

Page. And for mine Sir, I will gouerne it.

Prin. Fare ye well: go. 160

- | | |
|---|--|
| 151. <i>Heyfors</i>] <i>Heicfors</i> Q. | 157. [giving them Money. Cap. |
| 152. <i>Towne-Bull</i>] <i>towne bull</i> , Q. | Coll. ii, iii, Irv. (subs.). Gives |
| <i>Town-Bull</i> . Rowe et seq. | money. Dyce, Hal. Huds. i, Craig. |
| 156. <i>in</i>] Ff, Rowe, Knt. <i>come to</i> | 160. <i>ye</i>] <i>you</i> Q, Cam. +, Irv. Neil. |
| Q, Pope et cet. | [Exeunt <i>Pag.</i> and <i>Bar.</i> Cap. |
| 156-7. <i>Towne.</i>] Ff, Rowe, +, Var. | Var. '85 et seq. (subs.). |
| '73, Ktly, Irv. Neil. <i>towne</i> ; Q. | 160-1. <i>go.</i> <i>This</i>] <i>go, this</i> Q. |
| <i>town</i> : Cap. et cet. | |

148. *Pagan*] STEEVENS (Var. '78): Prostitute. [Cf. Massinger, *The City Madam* II.i (ed. Cunningham, 1897, p. 432):] "in all these places I have had my several pagans billeted".—COWL (ed. 1923) quotes Fletcher and Massinger, *Sir John Van Olden Barnavelt* I.i.[206-12]: "*2 Cap.* ... a kind wench for my young lord his Son ... *1 Cap.* ... if I had thought on't when I left London, I had fitted you for a convenient Pagan".—[This line is the earliest example of this sense quoted by *N.E.D.*]

149-50.] H. H. FURNESS (marginal note in his copy of Hanmer): The boy had probably received this information from Falstaff or from Mistress Doll herself, upon the ground of a virtuous regard for his innocence,—for as Mistress Quickly says, 'it is not good, you know, that children should know any wickedness' [*Merry Wives* II.ii.115-6].

149. *proper*] *N.E.D.* (*Proper a.* 7b): Of good character or standing; honest, respectable, worthy. *Obs.* [Quotes this line as its earliest example.]—[Cf. l. 65 above.]

151. *Heyfors*] COWL (ed. 1923): The *c* in *Heicfors* (Q) represents an original *h*; O.E. *heahfore*.

152. *Towne-Bull*] *N.E.D.* (*Town sb.* 10): Town-bull, a bull formerly kept in turn by the cow-keepers of a village; hence *fig.* of a man [quoting this line].

156. *yet*] FRANZ (3 ed., 1924, §423): Already.

in] On the difference between Q and F see p. 506.

157. *There's*] Sc. something. See FRANZ (3 ed., 1924) §355.

159. *for*] See note on I.ii.5.

This *Doll Teare-sheet* should be some Rode. 161

Poin. I warrant you, as common as the way betwene
S. Albans, and London.

Prin. How might we see *Falstaffe* bestow himselfe to
night, in his true colours, and not our selues be seene? 165

Poin. Put on two Leather Ierkins, and Aprons, and
waite vpon him at his Table, like Drawers. 167

161. *Rode*] *hore* [= *whore*] Lettsom. Dyce, Sta. Wh. Hal. Cam. +, Del.

162. *Poin.*] Poyns Q. Prin. F4. Irv. Craig, Neil.

166. *Poin.*] Poi. [after pausing a little.] Cap. 167. *like*] Ff, Rowe, Pope, Han.
Knt. as Q, Theob. et cet.

Leather] *letherne* Q, Coll.

161. *Rode*] SKEAT (10 N. & Q. ix, 1908, p. 264): A female who had no reputation to lose was said to be "as common as a cartway." The expression goes back to the fourteenth century at least. I quote an example from ... *Piers the Plowman* Passus iii. 127: "Heo [she] is ... As comuyn as the cart-wei to knaues and to alle".—[It is to this expression, quoted in full by Poins in the next speech, that the prince alludes.]—SPIELMANN (*T.L.S.* 9 Jany. 1919, p. 22): According to the Oxford Dictionary, however, "rode" should be taken to mean "a means of communication." If so, "some" may be regarded as signifying that the disreputable young woman should be a splendid instrument in connexion with Prince Hal's projected spying upon Falstaff ... Is not this "some" evidence?

162-3. the way ... London] COWL (ed. 1923): The way between St. Albans and London was much frequented, for it was on the Great North Road.

164. bestow himselfe] *N.E.D.* (*Bestow* v. 5c): *refl.* To acquit oneself. *Obs.*

166-7.] JOHNSON (ed. 1765): This was a plot very unlikely to succeed where the *Prince* and the drawers were all known; but it produces merriment, which our author found more useful than probability.—MASON (1785, p. 189): Johnson ... forgets that all the family were in the secret except Falstaff, and that the Prince and Poins were disguised.—MALONE (ed. 1790): The improbability arises from Falstaff's being perfectly well acquainted with all the waiters in the house; and however disguised the Prince and Poins might be, or whatever aid they might derive from the landlord and his servants, they could not in fact pass for the old attendants, with whose person, voice, and manner, Falstaff was well acquainted. Accordingly he discovers the prince as soon as ever he speaks [II.iv.287]. However, Shakespeare's chief object was to gain an opportunity for Falstaff to abuse the Prince and Poins, while they remain at the back part of the stage in their disguises: a *jeu de theatre* which he practised in other plays, and which always gains applause.—PYE (1807, p. 173): But what is the use of all this? Does not the drama claim now, and has not it always claimed the privilege of making characters the most intimately connected be disguised from each other through a whole play. Of this *Rosalind* ... is an example of the highest degree of improbability, and yet I have never heard it objected to by the most fastidious critic.

167. Drawers] *N.E.D.* (*Drawer*¹ 2): One who draws liquor for customers.

Prin. From a God, to a Bull? A heauie declension: It 168
was Ioues case. From a Prince, to a Prentice, a low tranf- (D2)
formation, that shall be mine: for in euery thing, the pur- 170
pose must weigh with the folly. Follow me *Ned.* *Exeunt*

168. *Bull?* A] *bul*, a Q, Han.
heavy] heavenly Davies.
declension:] Ff, Rowe, Theob.
declension! Han. Cap. Knt, Sta. Wh. i,
Del. Irv. Rlfe. *descension*, Q. *de-*
scension. Pope, Warb. Johns. *descen-*
sion; Ktly. *descension*! Var. '73 et
cet. *transformation*; Upton.

169. *case.* From] *case*, from Q.
Prince] *pince* Q.
Prentice,] *prentice*? Theob. ii,
Warb. et seq.
169-70. *transformation*,] Q, Ff,
Rowe. *transformation*; Pope, Theob.
Warb. Johns. Ktly. *transformation*!
Han. et cet. *declension*; Upton.
171. *folly*.] *folly*, Q.

168. From ... Bull] COWL (ed. 1923): An allusion to Jupiter, who, for the love of Europa, transformed himself into a bull. See Ovid, *Metamorphoses* ii. 846-75.

heauie] T. DAVIES (1784, i. 291): I should imagine Shakspeare wrote heavenly descension, and the words which follow seem to justify this reading, —*It was Jove's case.* It was a descent from heaven by Jupiter himself.—*N.E.D.* (Heavy *a.* 12): Of great import; weighty, important; serious, grave. Now *rare* or *Obs.*

declension] See textual notes.—UPTON (1746, p. 229): It would be more accurate if the words were transposed, and we should read, "From a God to a bull? a heavy *transformation*; it was Jove's case. From a prince to a prentice a low *declension*" [&c.].—WARBURTON (ed. 1747): *Descension* was preferred with judgment. For *descension* signifies a *voluntary* going down; *declension*, a *natural* and necessary. [*N.E.D.*, which defines *declension* as "deviation or declining from a standard", hardly bears Warburton out.]—ROLFE (ed. 1880) notes that *descension* is not found elsewhere in Sh.—*N.E.D.* (*Descension* 1): Going or coming down, descent (*lit.* and *fig.*). Now *rare*. [Quotes this line.]—[See p. 506.]

171. weigh with] SCHMIDT (1875): To have the same weight as, to counter-balance (as the purpose is, such the folly must be; i.e. a foolish purpose requires as foolish a behaviour).—DEIGHTON (ed. 1893): The object in view must be weighed with the folly employed and be an excuse for it.

Scena Tertia.

Enter Northumberland, his Ladie, and Harrie Percies Ladie.

North. I prethee louing Wife, and gentle Daughter,
Giue an euen way vnto my rough Affaires: 5

1. Scena Tertia.] Om. Q. Scæna Tertia. F₂. *Scene VI.* Pope, Han. Warb. Johns. *Scene III.* Rowe, Cap. et seq.

[Northumberland. Pope. *Northumberland's Castle.* Theob. Han. Warb. Johns. *Warkworth castle.* Varr. Rann. *Warkworth. Before Northumberland's Castle.* Craig. *Warkworth.* Before the Castle. Cap. et cet.

2-3. Enter ...] Ff. Enter North-

umberland his wife, and the wife to Harry Percie. Q. Enter *Northumberland*, his *Lady*, and *Lady Percy*. Cap. Enter *Northumberland*, *Lady Northumberland* and *Lady Percy*. Rowe et cet.

4. *prethee*] Ff, Rowe, +, Knt, Irv. *pray thee* Q, Cap. et cet.

5. *an*] Ff, Rowe. Om. Q, Pope et cet.

Affaires:] affairs. F₂F₄, Rowe, +.

11.iii.] AX (1912, pp. 66 f.): [From Holinshed iii. 530; p. 537 below] we see how much the dramatist deviates from his authority; for it was only after the confusion of his allies that the Earl took the resolution of fleeing to the north, and from the words: "through too much hast of the archbishop" we may conclude that it was not the Earl's fault alone that he was not with his allies in Gaultree Forest. Thus the scene has been predated by Sh., and the historical facts have been altogether changed: for, not the persuasion of two women before the catastrophe, but dire necessity after it, was the cause of the Earl's resolution. But, if the confederates were brought to confusion through too much haste on the part of the Archbishop, they were also ruined by too much slowness on the part of the old laggard of Warkworth; and practically the allies had as little aid from him, although he was still in his own country at the time, as they would have had if he had already been in Scotland before the events in Gaultree Forest. We can therefore give Sh. absolution, because the consequences both of the dramatic and of the historical versions are the same.—DANIEL (*N.S.S. Trans.* 1877-9, p. 283) says that "this scene may most conveniently be supposed on the same day as 1.iii", and that it is followed by an interval including 1.ii and 11.i, during which the king and the prince arrive in London. If so, the time of this scene is also earlier than that of 11.ii.—HERFORD (ed. 1928): The scene represents the outcome of Northumberland's emphatic, but obviously insincere, resolution to lead the renewed rebellion, as set forth in 1.i.

4. I prethee] Q *I pray thee*.—DYCE (ed. 1864-7, i. 254): We must suppose (if "*thee*" be not a mistake for "*ye*") that the full construction is, "*I pray thee*, loving wife, and *thee*, gentle daughter," &c.—[Perhaps *pray thee* was such a common formula that the sense of the singular number in *thee* was lost.—ED.]

5. Giue ... way] *N.E.D.* (Give v. 49d): Give way. To allow free scope, opportunity, or liberty of action *to* [quoting v.ii.90, q.v.].

Put not you on the visage of the Times, 6
And be like them to Percie, troublesome.

Wife. I haue giuen ouer, I will speak no more,
Do what you will: your Wisedome, be your guide.

North. Alas (sweet Wife) my Honor is at pawne, 10
And but my going, nothing can redeeme it.

La. Oh yet, for heauens sake, go not to these Warrs;
The Time was (Father) when you broke your word,
When you were more endeer'd to it, then now,
When your owne Percy, when my heart-deere-Harry, 15
Threw many a Northward looke, to see his Father
Bring vp his Powres: but he did long in vaine.
Who then perswaded you to stay at home? 18

8, 55. Wife.] L. North. Rowe et seq. (subs.).

8. *giuen*] *giv'n* Pope, Theob. Han. Warb.

more,] Q, F₂F₃. *more*; F₄, Rowe i, Johns. *more*. Var. Coll. Wh. i, Ktly, Del. Irv. Neil. *more*: Rowe ii, iii et cet.

12. La.] Kate Q. L. Percy. Rowe et seq. (subs.).

heauens] Ff, Varr. Rann, Knt. *Heav'n's* Rowe, + (subs.). *Gods* Q, Cap. et cet.

13. *when*] Ff, Rowe. *that* Q, Pope' et cet.

14. *endeer'd*] *endeere* Q. *endeared* Knt.

now,] *now*; Pope et seq.

15. *heart-deere-Harry*] Ff, Rowe, +, Var. '73, Coll. Sing. ii, Dyce i, Sta. Wh. i, Hal. Ktly. *hearts deere Harry* Q, Cap. et cet. *owne deere Harry* Der.

17. *Powres*] *pow'rs* Pope, +.

long] *look* Theob. Han. Ktly conj.

9. Wisedome,] P. SIMPSON (1911, pp. 26 ff.) quotes this as an example of the "emphasizing comma", placed after a word to be stressed.

12-48.] J. HUNTER (1845, ii. 54 f.): Shakespeare was pleased with his conception of feminine tenderness in the character of the wife of Hotspur, and, therefore, though Hotspur was dead, and the circumstances of the history little called for it, he introduces the lady again, manifesting her strong affection, and engaging the sympathy and best feelings of the audience; or he might wish thus a second time to turn the public sympathy towards the sister of Essex, and wife of the morose Earl of Northumberland. The whole of this speech is singularly beautiful.

13. *when*] On the difference between Q and F see p. 506.

14. *endeer'd*] *N.E.D.* (*Endear* v. 6b): To bind by obligations of gratitude. [This example is a little earlier than the earliest quoted, *Timon* III.ii.30.]—[Q *endeere* is the result of an *e:d* error.]

17. *Powres*] See note on I.i.206.

long] THEOBALD (ed. 1733): Nothing of *longing* had been express'd before, which makes me suspect this Reading. *Shakespeare* ... lov'd a Repetition of the same Word: and as it is immediately before said, that *Percy* threw many a Northward *Look*, I am perswaded the Poet wrote; ————*but he did look in vain!*—CAPELL (*Notes*, 1779, p. 173): The looks that *Percy* threw northward were *longing* looks, hence the word in the text.

There were two Honors loft; Yours, and your Sonnes.
 For Yours, may heauenly glory brighten it: 20
 For His, it stucke vpon him, as the Sunne
 In the gray vault of Heauen: and by his Light
 Did all the Cheualrie of England moue 23

19. *Yours,*] *you* F₃. heauen Q, Sta. Cam. +, Irv. Craig,
 20. *may heauenly glory*] *may heav'n-* Neil.
ly Glory Rowe, +. *the God of* 21. *stucke*] *struck* Var. '73.
 22. *Heauen*] *Heav'n* Rowe, +.

19. **two Honors**] Miss WINSTANLEY (ed. 1918): Northumberland's honor was lost because he failed his son and his friends; Hotspur's was lost because he was conquered in single combat by Prince Hal. Cf. 1 *Henry IV* v.iv.78-9, "I better brook the loss of brittle life Than those proud titles thou hast won of me".

20.] DELIUS (ed. 1857): She suggests that Northumberland had better entrust the restoration of his lost honor to heaven rather than seek it on the field of battle.

21. *stucke*] Apparently the usual word for expressing the fixity and the lustre of a heavenly body in its sphere. Cf. *Hamlet* v.ii.249, "Your skill shall, like a star i' the darkest night, Stick fiery off indeed" (quoted by DEIGHTON, ed. 1893); *Antony* v.ii.79, "His face was as the heavens; and therein stuck A sun and moon, which kept their course and lighted The little O, the earth" (quoted by STRUVE, 1851, p. 19); Dekker's *Satiromastix* (ed. Pearson, 1873, i. 256), "No black-eyed star must sticke in vertues Spheare"; Chapman's *Byron's Tragedy* [iv.ii.170], "While Lucifer foreshows Aurora's springs, And Arctos sticks above the earth unmov'd" (both quoted by DYCE: *A Few Notes*, 1853, p. 97).

Sunne] Miss SPURGEON (1935, p. 236) [commenting on Sh.'s frequent use of the sun as an image of kingship]: Harry Percy also, in his wife's eyes, shares some of the attributes of princes.

22. **gray**] DELIUS (ed. 1857): Indicates the light-blue color of the heavens and of the eyes.—STEEVENS (Var. '78) quotes Sonnet cxxxii. 6, "And truly not the morning sun of heaven Better becomes the grey cheeks of the east". COWL (ed. 1923) quotes Peele's *Old Wive's Tale* (ed. Bullen, 1888, i. 318), "The day is clear, the welkin bright and grey". ROLFE (ed. 1880) quotes *Romeo* II.iii.1, "The grey-eyed morn".

his] COLLINS (ed. 1927): Referring to Hotspur rather than to his honour, although it is the honour that is compared with the sun in the previous line. Such slight shifting of the metaphor is characteristically Shakespearian; cp. 1.1.137 ff.

23. **Cheualrie**] *N.E.D.* (Chivalry 1e): As a historical term for the medieval men-at-arms. Occasionally applied poetically or idealistically to 'cavalry' or 'horsemen' in general, *esp.* when chivalrous gallantry is attributed. [Quotes this line.]

moue] Carries on the celestial metaphor. See *N.E.D.* (Move v. 16b), "To proceed, pass from one place to another: of the heavenly bodies in their regular course".

To do braue Acts. He was (indeed) the Glasse
 Wherein the Noble-Youth did dresse themselues. 25
 He had no Legges, that practic'd not his Gate:
 And speaking thicke (which Nature made his blemish)
 Became the Accents of the Valiant.
 For those that could speake low, and tardily,
 Would turne their owne Perfection, to Abuse, 30
 To seeme like him. So that in Speech, in Gate,
 In Diet, in Affections of delight, 32

24. *Acts.*] Ff, Rowe, +, Var. '73,
 Neil. *acts*, Q, Coll. i. *acts*; or *acts*:
 Cap. et cet.

25. *Noble-Youth*] *noble youths* Var.
 '73.

themselues.] *themselves*: Dyce,
 Hal. Cam. +, Huds. Craig.

26-48. *He ... Graue.*] Om. Q.

26. *practic'd*] *practised* Var. Coll. ii.
 Cam. Glo. Del. Huds. i, Her. Cowl.

26, 31. *Gate*] *gait* Pope et seq.

28. *Accents*] *accent* Mason conj.

Valiant.] *Valiant*, F₃F₄, Rowe i.

valiant: or *valiant*; Pope et seq.

29. *low*] *slow* Seymour, Wh. conj.

31. *him.*] Ff, Rowe, Pope, Theob.

Han. Warb. Sta. *him*: Johns. et cet.

in Gate] *and Gate* F₃F₄, Rowe i,

24-5. *the Glasse ... themselues*] Cf. *Henry V* II.Prol.6, "the mirror of all Christian kings" (quoted by ROLFE, ed. 1880); *Sir Thomas More* [ed. Greg, M.S.R., 1911, ll. *752-3], "He be thy glasse, dresse thy behauour according to my cariage" (quoted by COWL, ed. 1923); *Hamlet* III.i.153, "The glass of fashion and the mould of form" (quoted by ROLFE).

26-8.] On the omission of these lines from Q, see pp. 476 ff.

27. *thicke*] STEEVENS (ed. 1793): *Fast*, crowding one word on another. [The opposite of *tardily* (l. 29).]—*N.E.D.* (Thick *adv.* 4): With confused and indistinct articulation.—Cf. *Cymbeline* III.ii.55, "say, and speak thick" (quoted by STEEVENS, *op. cit.*); *Lucrece* 1784, "Weak words, so thick come in his poor heart's aid" (quoted by ROLFE, ed. 1880); Cotgrave (*Dictionarie*, ed. 1632), "Bretonner. To speake thicke and short; or, as wee say, nine words at once" (quoted by COWL, ed. 1923).—AX (1912, p. 67): We could not find in the chronicle of Henry IV's reign any passage proving that Hotspur spoke "thick" ... Hotspur himself seems to hint at this defect when he says [*1 Henry IV* v.ii.91-2]: "I thank him, that he cuts me from my tale, For I profess not talking." But he manifests in [*1 Henry IV*] I.iii an astonishing eloquence, which even becomes bombastical when he thinks it "an easy leap, To pluck bright honour from the pale-faced moon".

28. *Became*] MASON (1785, p. 189): Came to be affected and practised by them.

Accents] On this use of the plural see FRANZ (3 ed., 1924) §680. Cf. l. 60 below, IV.i.203, IV.v.209.

29. *low, and tardily*] Miss SPURGEON (1935, p. 73): It is clear that those [Sh.] most admired spoke 'low and tardily'.

32. *Diet*] SCHMIDT (1874): Food, fare.

Affections of delight] Miss WINSTANLEY (ed. 1918): Choice of pleasures.

In Militarie Rules, Humors of Blood, 33
 He was the Marke, and Glasse, Coppy, and Booke, [g4^{va}] 34
 That fashio'd others. And him, O wondrous! him, 35
 O Miracle of Men! Him did you leaue
 (Second to none) vn-seconded by you,
 To looke vpon the hideous God of Warre,
 In dif-aduantage, to abide a field,
 Where nothing but the found of *Hotspsurs* Name 40
 Did feeme defensible: so you left him.
 Neuer, O neuer doe his Ghost the wrong,
 To hold your Honor more precise and nice
 With others, then with him. Let them alone:
 The Marshall and the Arch-bishop are strong. 45

35. *fashion'd*] *fashioned* Ktly. *so*] *yet so* Word.
 O] Om. Pope, +. 44. *him.*] *him*; Cap. Varr. Rann,
wondrous! him,] *wondrous him!* Mal. Steev. Varr. Sing. Knt, Sta.
 Rowe et seq. Ktly. *him*: Coll. i, Wh. i, Del. Craig.
 37. Om. Pope, Han. *him!* Dyce, Hal. Cam. +, Huds. et
 39. *dis-aduantage,*] *disadvantage*; seq.
 Theob. Warb. et seq. 45. *strong.*] Ff, Rowe, +, Var. '73,
 a] *the* F₂F₄, Rowe i, ii. Var. Ktly, Neil. *strong*: or *strong*;
 41. *defensible*] *sensible* F₄. Cap. et cet.

33. **Humors of Blood**] ROLFE (ed. 1880): Caprices of disposition.—[See note on II.i.132 and cf. IV.iv.44.]

34.] MALONE (2 *App.*, 1783) compares *Lucrece* 615: "For princes are the glass, the school, the book, Where subjects' eyes do learn, do read, do look".

Marke] ONIONS (1911): Object serving to mark a spot at sea, sea-mark; fig. guiding object, 'example, pattern' (Schmidt).—[Cf. *Winter's Tale* IV.iv.8, "Your high self, The gracious mark o' the land".]

Coppy] *N.E.D.* (Copy *sb.* 8c): *fig.* Pattern, example. *Obs.*

Booke] *N.E.D.* (Book *sb.* 4a): *fig.* That in which we may read, and find instruction and lessons. [Quotes *As You Like It* II.i.16, "books in the running brooks".]

35. **him ... him**] COWL (ed. 1923): For the objective case in address, cf. Sonnet xxxvii. 14, and Jonson, *Volpone* I.i [ed. Herford & Simpson, 1925 +, v. 34]: "Happy, happy me!"

39. **abide**] *N.E.D.* (Abide *v.* 14): To await defiantly, to face, to encounter, withstand, or sustain.

field] *N.E.D.* (Field *sb.* 8): A battle; now *rare*.

41. **defensible**] MALONE (*Suppl.*, 1780): Furnishing the means of defence.—[See ABBOTT (1870) §§3, 445.]

41.] LETTSOM (apud Dyce, ed. 1866): There is no emphasis on the pronouns, and consequently the line is defective.

42. **Ghost**] SCHMIDT (1874): The spirit of a deceased person.

43. **hold**] *N.E.D.* (Hold *v.* 9): To keep unbroken or inviolate. *Obs.*

nice] SCHMIDT (1875): Precise, accurate.

45. **Arch-bishop**] See note on I.i.205.

Had my fweet *Harry* had but halfe their Numbers, 46
 To day might I (hanging on *Hotspurs* Necke)
 Haue talk'd of *Monmouth's* Graue.

North. Beshrew your heart,
 (Faure Daughter) you doe draw my Spirits from me, 50
 With new lamenting ancient Ouer-fights.
 But I muſt goe, and meet with Danger there,
 Or it will feeke me in another place,
 And finde me worſe prouided.

Wife. O flye to Scotland, 55
 Till that the Nobles, and the armed Commons,
 Haue of their Puiffance made a little taſte.

Lady. If they get ground, and vantage of the King,
 Then ioyne you with them, like a Ribbe of Steele, (D₂^v)
 To make Strength ſtronger. But, for all our loues, 60
 Firſt let them trye themſelues. So did your Sonne,

46. *Numbers*] *Number* F₄, Rowe i, Rowe et seq. (subs.).
 ii. 60. *stronger*.] *stronger*: Q, Var. '73.
 51. *Ouer-fights*.] *ouersights*, Q. *stronger*; Cap. Var. '78 et seq.
 53. *another*] *an other* Q. 61. *themſelues*.] *themſelues*, Q.
 55. O] Om. Pope, +, Var. '73. *Sonne*.] *Son*. Rowe ii, iii. *ſon*:
 58. *Lady*.] *Kate* Q. L. Percy. Pope, +. *ſon*; Cap. et seq.

46. *Numbers*] See note on i.iii.115.
 49. *Beshrew*] *N.E.D.* (*Beshrew* 3b): Now only in imprecatory expressions:
 'Evil befall, mischief take, devil take, curse, hang!'; also, with weakened force,
 'plague on', and often humorous or playful. *arch.*—[Cf. v.iii.53.]
 50. *draw ... me*] *COWL* (ed. 1923): Dispirit me.
 51. *ancient*] *ROLFE* (ed. 1880): Former, bygone [*arch.*]
 52. *meet with*] *N.E.D.* (*Meet* v. 11c): Meet with. To encounter (an enemy).
Obs.
 54. *prouided*] *COWL* (ed. 1923): Prepared.
 56. *that*] Conjunctive affix; see *ABBOTT* (1870) §287, *FRANZ* (3 ed., 1924)
 §546. Cf. iii.i.76, iv.i.41, iv.ii.6, iv.iv.46, 145-6, iv.v.148.
 57. *Puiffance*] See note on i.iii.12.
taste] *N.E.D.* (*Taste* sb.¹ 3c): *fig.* A slight experience, received or given.
 58. *get ground ... of*] *N.E.D.* (*Get* v. 5c): *To get ground of*: to encroach upon,
 obtain the mastery of; to draw away from (pursuers) [quoting this line].—
COWL (ed. 1923): A metaphor from fencing.
vantage] *ONIONS* (1911): Superiority.
 59. *Ribbe of Steele*] *MISS SPURGEON* (1935, p. 127): The hooping of a barrel
 with bands of metal is a favourite image with Shakespeare and serves him to
 express vividly various ideas of binding, strengthening and embracing. [Cf.
Hamlet i.iii.63, *Much Ado* iv.i.151, *Antony* ii.ii.119.]—[See also iv.iv.49 below.]
 60. *all*] *COWL* (ed. 1923) understands this to mean *both*.
loues] See note on l. 28 above.

He was so suffer'd; so came I a Widow: 62
 And neuer shall haue length of Life enough,
 To raine vpon Remembrance with mine Eyes,
 That it may grow, and sprowt, as high as Heauen, 65
 For Recordation to my Noble Husband.

North. Come, come, go in with me: 'tis with my Minde
 As with the Tyde, swell'd vp vnto his height,
 That makes a still-stand, running neyther way.
 Faine would I goe to meet the Arch-bishop, 70
 But many thousand Reasons hold me backe.
 I will resolue for Scotland: there am I,
 Till Time and Vantage craue my company. *Exeunt.* 73

62. *suffer'd*] *suffred* Q. *suff'red* Mal. Steev. Varr. Sing. Knt. i, Coll. i, Neil. iii, Del. Craig.
 64. *raine ... Remembrance*] *rain*, ... 69. *way*.] Ff, Rowe, +, Cap. Varr. Rann, Mal. Steev. Varr. Sing. Knt, remembrance, Var. '73. Sta. Ktly, Irv. Neil. *way*, Q. *way*: Coll. et cet.
 65. *Heauen*] *Heav'n* Rowe ii, iii, +.
 67. *me*.] Ff, Rowe, Pope, Theob. 71. *many*] *many a* F₃F₄, Rowe i, ii. backe.] *backe*, Q, F₄. *back*: or
 Han. Warb. Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. Knt, Sta. *back*; Rowe, +, Cap. Varr. Rann, me, Q. *me*. Johns. et cet. Mal. Steev. Varr. Sing. Knt, Sta.
 68. *his*] *its* Varr. '78, '85, Rann,

62. *suffer'd*] SCHMIDT (1875): Passive = to be allowed to have one's own way, not to be hindered or interfered with.

came] *N.E.D.* (Come *v.* 24a): To become, get to be (in some condition) [quoting this line].

64-5.] On the image see CLEMEN (1936), p. 102.

64. *Remembrance*] WARBURTON (ed. 1747): Alluding to the plant, rosemary, so called, and used in funerals.—CAPELL (*Notes*, 1779, p. 173): The yew, or other tree of that sort, which it is still a custom in remote places to plant upon or near graves, for "*recordation*" as Lady Percy expresses it.—O. F. ADAMS (Irving ed., 1888): There may, however, be nothing more in the passage than the comparison of Lady Percy's memory of her husband to a plant which she will foster and cherish.

66. *Recordation*] SCHMIDT (1875): Remembrance, recollection.

67-73.] QUILLER-COUCH (*Tales*, 1900, pp. 235 f.): Knowing that they despised him, knowing that he despised himself, he took their advice.

68. *height*] *N.E.D.* (Height *sb.* 12): The highest point; summit; zenith.

69. *still-stand*] *N.E.D.* (Still-stand 1): A stand-still. *rare*. [This line is the only example quoted except a passage from Carlyle.]

72. *resolue for*] *N.E.D.* (Resolve *v.* 23d): To decide on setting out *for* a place. *Obs.* [Quotes this line as its earliest example.]

am] CLARKE (ed. 1865): [An example of] how peculiarly Shakespeare uses the present tense of a verb at the very time that he is using past or future tenses of other verbs in the same passage. ... This peculiar mode of Shakespeare's has admirably concentrative force.

73. *Time and Vantage*] SCHULZE (1908, p. 17): An opportune time.

Vantage] SCHMIDT (1875): Good opportunity.

Scæna Quarta.

1. Scæna Quarta.] Om. Q. Scena	Tavern in <i>East-cheap</i> . Mal. Steev.
Quarta. F ₃ F ₄ . <i>Scene VII</i> . Pope,	Varr. Sing, Knt, Coll. Dyce, Sta.
Han. Warb. Johns. <i>Scene IV</i> . Rowe,	Wh. i, Hal. Ktly, Del. Huds. i, Craig.
Cap. et seq.	Room in <i>Quickly's House</i> . Cap. the
[London. Cap. Var. '78 et seq.	<i>Boar's-head</i> Tavern in <i>Eastcheap</i> .
[Tavern in <i>Eastcheap</i> . Pope,	Theob. et cet.
Han. A Room in the Boar's-head	

II.iv.] HERFORD (ed. 1928): The scene returns for the last time to the East-cheap tavern. It forms a little comic drama in itself, evolved through a series of stages. The company gradually assemble: the drawers, Quickly and Tear-sheet, then Falstaff. The announcement of Ancient Pistol (his first appearance in Shakespeare) gives occasion for a character of this 'foul-mouthed'st rogue in England', a swaggerer too gross even for Doll and the Hostess. Like Doll, he marks the more degraded society of Eastcheap in the Second Part. After showing his quality, he is expelled by Falstaff and Bardolph. With the entrance of the Prince and Poins ... the crucial moment of the scene begins. Falstaff has been seen in his lowest excesses, and has vented his opinions of the prince with fatuous frankness when the disguised drawers come forward, and Falstaff is put, as after Gadshill, to the proof.—HERAUD (1865, p. 206): The scene is intentionally gross; for the design is to exhibit the depth of Falstaff's degradation, and Shakspeare no more than Hogarth shrank from uncomfortable facts that served for the rough shell of a moral.—MASEFIELD (1911, p. 117): [This] is the finest tavern scene ever written.—QUILLER-COUCH (*Notes*, 1917, p. 136): How wonderfully in these Eastcheap scenes Shakespeare ... recaptured the very spirit of Chaucer, and improved it. In all the great sweep of the plays there is nothing so racy, so English.—CHAPMAN (1922, p. 18): [This scene is] brilliant as literature but not as drama ... This belongs to the world of Fielding, Smollett, and Dickens, and as fiction it is greater than any of them; but it does not show in its best colors when staged.—ANON. (*T.L.S.* 30 Aug. 1923, p. 561): [This scene is] superb—how superb one can only realize at the end, when it is plain that Shakespeare has achieved the miracle of carrying a thread of true sentiment clean through it without even a momentary discord.—PRIESTLEY (1925, pp. 77 f.): The whole scene, with the gross raillery of Falstaff and Doll (and Hostess Quickly's sentimental delight in it [ll. 56-7]); the pretended delicacy of the easy dames, with their mutual encouragement, two women among men; Doll's delight in Falstaff as a man of war; his lordly "What stuff wilt have a kirtle of"—the secretly delighted male; the whole scene of broad comedy through which there flickers, as a glance of firelight, a touch of natural unforced sentiment (Doll's [speech, ll. 66-9] is masterly), is a creation of sheer genius, and lifts Shakespeare as high above his fellows as does any of his great tragic scenes, for they tried in play after play to make such scenes come to life and yet did nothing like this, seemingly thrown out carelessly.

1.] On the traditional localization of the tavern scenes in this play and in 1 *Henry IV*, see Variorum 1 *Henry IV*, pp. 124-5. It may be well to point

Enter two Drawers.

1. *Drawer.* What hast thou brought there? Apple- 3

2. Enter ...] Enter a *Drawer* or two. *Q.* Enter a *Drawer*, with Bottles and Glaffes; Another following, with Plates. *Cap.*

3. 1. *Drawer.*] *Francis Q.* Rid. *What*] *Ff.* Rowe, *Knt.* *What the diuel Q.* Pope et cet. *there?*] *there Q.*

out here 1) that there appears to have been no Boar's Head in Eastcheap in the time of Henry IV, the Elizabethan Boar's Head being first mentioned in 1537; 2) that Sh. makes no mention of the tavern by name in either play and the identification of the Boar's Head as Falstaff's headquarters rests on a tradition which can be traced back to 1654 and on the pun at II.ii.140-1. SUGDEN (1925, p. 66) distinguishes the Boar's Head "on the north side of Great Eastcheap (not to be confused with Cheapside or Westcheap), which ran west from Fish St. Hill", standing "just where the statue of William IV now stands", from 1) the Boar's Head in Knightrider St., near the Blackfriars Theatre, 2) the Boar's Head in the High St. of Southwark which once belonged to Sir John Fastolfe, 3) the Boar's Head on the north side of Whitechapel, east of Aldgate, between Middlesex St. and Goulston St., which was one of the five inns mentioned by Howes in which plays were performed before the building of the theatres, and later.

Some of the commentators suppose that the inner stage was used in this scene and that the table was set there. I think this inference is far from certain. There is no scene in this play which clearly requires the inner stage and only a few others (I.iii, IV.iv, V.iii) in which it could possibly have been used. The introduction of the drawers here seems to me to be for the purpose of carrying the table out on the stage and setting it. Otherwise their brief dialog seems pointless. Its intrinsic interest is slight, and it is usually omitted on the stage. Its purpose cannot be to establish locality, as is that of the grooms in V.v: the entrance of the hostess and Doll would do that well enough. It cannot be to explain the disguising of the prince and Poin: this was made clear in II.ii. It can hardly be for the purpose of heralding Sneak's noise. It must have been written, then, to cover the placing of a table and stools on the outer stage. If the table was set on the inner stage, the scene merely began there: the full stage was certainly needed from Pistol's entrance to his exit. Perhaps the eavesdropping of the prince and Poin would have been a little more difficult to manage if Falstaff and Doll sat within the inner stage when they appeared.—ED.

2.] On the indefiniteness of the *Q* stage-direction see p. 491. On the *F* stage-direction see pp. 512 ff.

3-23.] The distribution of speeches here offers some difficulties, to which, however, the editors have rarely put their minds. In *Q* Francis and an unnamed drawer speak seven speeches in regular alternation; in *F* there are only six speeches, spoken alternately by a first and a second drawer. As a result the first drawer of *F* corresponds to Francis in 3-5 and 12-14 while the second drawer of *F* speaks Francis's third and fourth speeches (17-20, 23). The speech omitted from *F* (15-6) was added by Pope to the preceding speech of

Iohns? Thou know'ſt Sir *Iohn* cannot endure an Apple-Iohn.

5

2. *Draw.* Thou ſay'ſt true: the Prince once ſet a Diſh of Apple-Iohns before him, and told him there were five more Sir *Iohns*: and, putting off his Hat, ſaid, I will now take my leaue of theſe fixe drie, round, old-wither'd

9

4. *know'ſt*] *knoweſt* Q, Dyce, Sta. Sta. Wh. Huds. Irv. Craig, Neil. Hal. Cam. Glo. Huds. i, Craig, Her. *ſaiſt* Q. *ſayeſt* Pope ii et cet. Cowl. *true:] true.* Johns. Var. '73,

endure] *indure* Q.

Coll. et seq.

6. 2. *Draw.*] *Draw.* Q, Rid.

9. *old-wither'd*] Ff. *old wither'd*

Thou] Ff, Rowe, Knt. *Mas*

Rowe. *old withered* Craig. *old,*

thou Q. *Mafſt thou* Pope, +, Var.

wither'd Pope, +, Cap. Varr. Rann,

'73. *Mafſ, thou* Cap. et cet.

Mal. Steev. Sing. ii, Wh. Ktly, Huds.

ſay'ſt] Ff, Rowe, Pope i, Han.

Irv. Neil. *old, withered* Q, Var. '03

Cap. Varr. '78, '85, Rann, Mal. Steev.

et cet.

Francis-first-drawer, though in Q it is plainly spoken by a different character, and virtually all subsequent editors have followed him. I think RIDLEY (ed. 1934) has found the explanation of the trouble. "I suspect," he says, "that the '*Dra.*' who says 'Dispatch' is not the same as the one with the apple-johns, but one who 'enters hurriedly' to warn the others. And after *Bardolph hath brought word* Q has the mysterious direction, *Enter Will.*" Perhaps, as Sh. originally wrote the scene, there were three drawers: Francis, the drawer who enters with him and speaks 6-11 and possibly 21-22, and another drawer who enters at l. 15 and whom Sh. may have dubbed Will. Certainly 15-16 sounds like a peremptory command by some one who has just come from the dining room rather than a sudden access of haste on the part of the hitherto unhurried drawer. And possibly Francis's explanation of the disguise plot (17-20) is made to the newcomer instead of being suddenly recalled for communication to an assistant with whom he has been working for some little time. I don't think Francis's changing his mind about finding out Sneak's noise (at l. 13 he directs his assistant to do so; at l. 23 he does so himself) which the Q distribution entails is much of a difficulty. How *Enter Will* came to be dislocated in Q I will not try to guess, but this seems to me a better explanation of its presence than any other (see the note on l. 20). The omission of 15-16 from F could be a typographical accident, but such an accident would very likely disturbed the sequence of the speech-prefixes; as these alternate regularly in F, the omission is more likely deliberate, as WHITE (ed. 1859) suggested, though not for his reason, that the author found this speech "useless". If the foregoing speculation is correct, a better reason is that the omission saves one small speaking part. There is some tendency in F to economize in this way, most clearly apparent at v.v. 5-6.—ED.

3-4. Apple-Iohns] *N.E.D.* (Apple-John): (so called because it is ripe about S. John's Day.) A kind of apple said to keep two years, and to be in perfection when shrivelled and withered.—BOSWELL (Var.) quotes 1 *Henry IV* III.iii.4, "I am withered like an old apple-john".

8. putting ... Hat] DEIGHTON (ed. 1893): *I.e.* with a gesture of mock respect.

Knights. It anger'd him to the heart: but hee hath for- 10
got that.

1. *Draw*. Why then couer, and fet them downe: and
see if thou canst finde out *Sneakes* Noyse; Mistris *Teare-*
sheet would faine haue some Musique.

**Dra*. Dispatch, the roome where they supt is too hot, 15
theile come in straight.

2. *Draw*. Sirrha, heere will be the Prince, and Master
Points, anon: and they will put on two of our Ierkins, 18

- | | |
|---|---|
| 10. <i>Knights</i> .] <i>Knights</i> , Q. | +, Var. '73, Neil. <i>Dispatch</i> . Sta. |
| <i>anger'd</i>] <i>angred</i> Q. <i>ang'red</i> | Ktly. <i>Dispatch</i> : [Table cover'd; |
| Neil. <i>angered</i> Varr. '03, '13, '21, | Bottles, &c. fet on.] Cap. <i>Dispatch</i> : |
| Sing. i, Knt, Coll. Dyce, Sta. Hal. | Var. '78 et cet. |
| Cam. Glo. Del. Craig, Her. Cowl. | <i>supl</i>] <i>sup</i> Han. Johns. i. <i>supped</i> |
| 12. 1. <i>Draw</i> .] <i>Fran</i> . Q, Rid. | Varr. '03, '13, '21, Sing. Knt, Coll. |
| 13-4, 393, 395. <i>Teare-sheet</i>] <i>Tere-sheet</i> Q. | Dyce, Sta. Hal. Cam. Ktly, Del. |
| 14. <i>haue</i>] Ff, Rowe, Cap. Knt. Del. | Craig, Neil. |
| <i>heare</i> Q, Pope et cet. | <i>hot</i>] <i>hot</i> ; Cap. et seq. |
| 15-6. Om. F ₁ Ff, Rowe, Wh. i, Irv. | 17, 23. 2. <i>Draw</i> .] <i>Francis</i> Q, Rid. |
| 15. <i>Dra</i> .] Q, Rid. Om. Pope et cet. | 18. <i>Points</i>] F ₂ . <i>Poynes</i> Q. <i>Pointz</i> |
| <i>Dispatch</i> .] Q. <i>Dispatch</i>] Pope, | Dyce, Wh. i, Hal. Huds. i. <i>Poins</i> F ₂ F ₄ |
| | et cet. |

12. *couer*] SCHMIDT (1874): Spread the cloth.

13. *Sneakes*] ERLER (1913, p. 116): The leader of the music ... bears the name of Sneak=to creep on account of the low music.

Noyse] STEEVENS (Var. '73); A concert or company of [musicians]. In [The Famous Victories, sc. ii, p. 521 below] there is this passage: "there came the young Prince, and three or foure more of his companions, and called for wine good store, and then they sent for a noyse of Musitians".—[The phrase occurs again in sc. iv of *The Famous Victories*; see p. 523.]—DENT (*Companion to Sh. Studies*, 1934, p. 151 n.): This 'noise' ... is again referred to in Heywood's *The Iron Age*, the writing of which Chambers dates about fifteen years later. It had more than a passing reputation, then. And these two references even suggest that it may have been employed in the theatre.

15. *Dispatch*] SCHMIDT (1874): Be quick, make haste.—[Cf. iv.iii.79, v.v.6 (Q).]

the roome ... supt] CLARKE (ed. 1865): This shows that the apple-johns and the prepared table were for what was called an "after-supper;" a repast of fruit and wine, like the modern dessert, and which was frequently taken in a different room from that in which the more substantial meal was eaten.—[Cf. v.iii.]

17. *Sirrha*] SCHMIDT (1875): Used between equals of low degree.—[See note on I.ii.3.]

18. *anon*] *N.E.D.* (Anon *adv.* 4): *Strictly*, Straightway, instantly.—[Cf. I. 286 below, III.ii.30, v.iii.26.]

two of our Ierkins] FRANZ (3 ed., 1924, §324) takes this, unnecessarily I should think, to mean "the jerkins of two of us".—ED.

and Aprons, and Sir *Iohn* must not know of it: *Bardolph* hath brought word. 20

1. *Draw*. Then here will be old *Vtis*: it will be an excellent stratagem.

2. *Draw*. Ile see if I can finde out *Sneake*. *Exit*. [g4^{vb}]

Enter Hostesse, and Dol. 24

Hoft. Sweet-heart, me thinkes now you are in an ex- (D3)

19. *it*:] *it*, Q. *it*. F₃F₄, Rowe, +, Johns.
 Var. '73, Ktly, Neil. Enter ...] Ff, Rowe, +, Var.
 20. [Enter Will. Q. '73. Enter mistris Quickly, and Doll
 21. 1. *Draw*.] Dra. Q, Rid. Tere-sheet. Q, Craig. Enter *Hostefs*,
 Then] *By the mas* Q, Mal. et and *Doll Tear-sheet*. Cap. et cet.
 seq. 25. *Hoft*.] Quickly Q.
 old *Vtis*] *oll vtis* Q (some copies). *Sweet-heart*,] Ff, Rowe, Pope,
 23. *Exit*.] Exeunt. Rowe, +, Coll. Han. Cap. Varr. Rann. *Yfaith sweet*
 iii. heart, Q. *I'faith, sweet heart*, Theob.
 24. [*Scene VIII*. Pope, Han. Warb. et cet.

20.] See textual notes and note on ll. 3-23.—COWL (ed. 1923, pp. xvii f.): "Will" may be the Christian name of one of the actors. ... It is, however, relevant to note that the comic characters in early plays were often called by the Christian names of the actors.—BALDWIN (1927, p. 417): Just before Mrs. Quickly and Doll Tearsheet enter ... Q has "Enter Will", showing that [William] Eccleston took one of these parts, presumably the former, since, as frequently, the prompter notes only the leader of a procession, and expects the others to follow the leader.

21. old] STEEVENS (Var. '73): Formerly a common augmentative in colloquial language.—ROLFE (ed. 1880) quotes *Much Ado* v.ii.83, "Yonder's old coil at home", and *Macbeth* II.iii.2, "If a man were porter of hell-gate, he should have old turning the key".

Vtis] POPE (ed. 1723): *An old word ... signifying a merry festival*.—MALONE (Var.): In Warwickshire, as the Rev. Mr. Sharp informs me, *utis* is still used for what is called a *row*, a scene of noisy turbulence.—[SCHMIDT ("merriment, fun") and ONIONS ("merrymaking; *old utis* = rare fun") follow Pope, but *N.E.D.* does not support them. *N.E.D.*, however, does not notice Sh.'s use of the word or the spelling of the text (except as a 19th-century dialectal form of *utas* = din). It defines *outas*, "hue and cry, outcry generally", and notes that *utas* was formerly used in the same sense, but gives no further help. The probability would seem to be, however, that Malone is right.—Much learning has been spilled on the elucidation of this word and on its derivation. See, besides the editors, H. C. C. (5 *N. & Q.* vii, 1877, p. 465), Tancock (*ib.*, pp. 503 f.), Skeat (5 *N. & Q.* viii, 1877, pp. 24 f.), Jabez (*ib.*, p. 63). Bishop Butler (*Life and Letters*, ed. Butler, 1896, i. 182), Meredith (*Transactions*, n.s., i, 1863, pp. 47 f.), D. C. T. (5 *N. & Q.* vii, 1877, p. 423), and Bulloch (1878, p. 156) identify *utis* with *ούτις*, *nobody*, the name assumed by Ulysses to deceive Polyphemus.—ED.]

cellent good temperalitie: your Pulfidge beates as ex- 26
 traordinarily, as heart would desire; and your Colour
 (I warrant you) is as red as any Rose: But you haue
 drunke too much Canaries, and that's a maruellous fear-
 ching Wine; and it perfumes the blood, ere wee can fay 30
 what's this. How doe you now?

Dol. Better then I was: Hem.

Hofst. Why that was well said: A good heart's worth
 Gold. Looke, here comes Sir *Iohn*. 34

26. *temperalitie*] *temporality* Var.
 '73.

26-7. *extraordinarily*] *extroordina-
 rily* Rowe ii.

28. *Rose*:] *rose, in good truth law*: Q.
rose in good truth, la! Sta. Cam. +,
 Dyce ii, iii, Huds. Irv. Craig, Neil.
 (subs.).

But] Ff, Rowe, Pope, Han.
 Knt. *but yfaith* Q. *but, i'faith*,
 Theob. et cet.

29. *drunke*] *drank* Rowe, +, Varr.
 Rann.

Canaries] *Canarie* F₄, Rowe,
 Pope, Han.

30. *wee*] Ff, Rowe, +, Varr. Rann,
 Knt. *one* Q, Cap. et cet.

31. *this*.] *this*, Q. *this*: F₂. *this?*
 Cap. et seq.

32, 41, 44. *Dol.*] Tere. Q.

33. *Hofst.*] Qui. Q.

that was] Ff, Rowe i, iii, +,
 Varr. Rann, Knt. *thats* Q. *what*
was Rowe ii. *that's* Cap. et cet.

34. *Looke*] *loe* Q, Coll. Cam. +,
 Dyce ii, iii, Del. Huds. Irv. Craig,
 Neil.

26. *temperalitie*] ONIONS (1911): Mistress Quickly's blunder (?) for 'tem-
 perature' (which is not Shn.) = temper.

Pulsidge] *N.E.D.*: Humorous blunder for Pulse.—CLARKE (*Sh. Key*,
 1879, p. 63): 'Pulsidge' for 'pulse' aids to convey an impression of fulness that
 is extremely apt.

26-7. *extraordinarily*] DELIUS (ed. 1857): She would say *ordinarily*.

28. *Rose*] On Q *law* see note on II.i.137.

29. *Canaries*] *N.E.D.* (Canary *sb.* 2): = *Canary wine*, a light sweet wine from
 the Canary Islands. Formerly also in *pl. Obs.* [Quotes this line.]

29-30. *searching*] *N.E.D.* (Searching *ppl.a.* 1b): Of an impersonal agency
 (e.g. of liquids, wind, rain, etc.): That finds out weak points, keen, sharp,
 'piercing' [quoting this line].

30. *perfumes*] DELIUS (ed. 1857): She means *perfuses*.—SCHMIDT (1875):
 Misapplied by Mrs. Quickly.

wee] On the difference between Q and F see p. 506.

32. *Hem*] SCHMIDT (1874): A sort of voluntary half cough, used by way of
 encouragement.—WHITE (ed. 1883): Perhaps "hic."—*N.E.D.* (*Hem int.*): An
 interjectional utterance like a slight half cough, used to attract attention, give
 warning, or express doubt or hesitation.—MISS PORTER (ed. 1911): She makes
 the exclamation to attract Sir John, probably looking back over her shoulder
 to see that he is coming.—COWL (ed. 1923): To test the strength of the lungs.—
 [All this sounds very much like guesswork. As a guess, White's seems much
 the best. Cf. III.ii.222.—ED.]

33. *heart*] *N.E.D.* (*Heart sb.* 8): Disposition. *Obs.*

Enter Falstaffe.

35

Falst. When Arthur first in Court--(emptie the Iordan)
and was a worthy King: How now Mistris Dol?

Host. Sick of a Calme: yea, good-footh.

38

35. Enter ...] enter fir Iohn. Q.
Enter *Falstaff*, singing. Cap. Mal.
Steev. Varr. Sing. Knt, Coll. Sta. Wh.
i, Ktly, Del. Craig.

36. *Falst.*] fir Iohn Q. Fal. [sing-
ing] Dyce, Hal. Cam. +, Huds. Irv.
Neil.

(*emptie the Iordan*)] Ff. *empty*
the iourdan Q. *Empty the jordan*.
[pointing to the other Room. Exit
Drawer. Cap. —*Empty the jorden*.
[Exit First Drawer.]—[singing.] Dyce,
Cam. +, Huds. i, Neil. —*Empty the*
jordan. [Singing] Irv. —*Empty the*
jorden. [Exit first Drawer.]— Hal.
Craig. ----*empty the Jordan*---- Rowe
et cet. (subs.)

Iordan] *iourdan* Q. *jourden*
Theob. Warb. Johns. *jorden* Dyce i.
Hal.

37. King:] *king* ... Ktly. *king*.
Coll. Dyce, Wh. Hal. Cam. +, Del.
Huds. Craig, Her. Neil. *king*.—
[Exit First Drawer.] Irv.

[Exit Drawer. Varr. Rann,
Mal. Steev. Varr. Sing. Knt, Coll.
Dyce, Sta. Hal. et seq. Exit *Draw-*
ers. Wh. i.

38. *yea, good-footh*] *in good faith* or
y'good faith Cap. conj.

good-footh] *good faith* Q, Dyce,
Hal. Cam. +, Huds, Irv. Neil. *and*
good faith Sta.

36–7. *When ... King*] STEEVENS (Var. '78) first identified these words as the beginning of a current ballad. They are inaccurately quoted; the extant versions go: "When Arthur first in court began And was approved king". It may be identical with the ballad entered in the Stationers' register by Richard Jones in 1565/6 as *A pleasaunte history of an adventurus knyghte of kynges arthurs Couurte* (Arber's *Transcript* i. 297; Rollins's *Index* No. 2107) and with that entered by Edward Aldee 8 June 1603, *The noble Actes nowe newly found of Arthure of the round table* (Arber's *Transcript* iii. 236; Rollins's *Index* No. 1951). Under its first line it was entered to the Jacobean ballad-publishing syndicate on 14 December 1624 (Arber's *Transcript* iv. 132; Rollins's *Index* No. 2915). The earliest extant version appears to be that in Thomas Deloney's *Garland of Good Will*, originally published before 1600 (*Works of Deloney*, ed. Mann, 1912, pp. 295 ff., from the ed. of 1631); there is also a late 17th-c. version in the *Roxburghe Ballads*, ed. J. W. Ebsworth, vi. 722 f. (Ballad Society xix, 1889). MANN (p. 570) states that it is based on Malory's *Mort Arthure* (ed. Wright, vol. i, ch. c–cviii). It is usually known, from its hero, as *Sir Launcelot du Lake*.

36. *Iordan*] *N.E.D.* (*Jordan* 2): A chamber-pot. Now *vulgar* or *dial*.—HUGO (1864, p. 372): Falstaff m'est proposé, je l'accepte, et j'admire le *empty the jordan*.—VAUGHAN (1878, i. 494): Falstaff's order is a light and graphic rather than an elegant stroke of description, illustrating by contrast the old maxim, 'Raro mingit castus.'

37. *How now*] *N.E.D.* (*How adv.* 4b): *How now?* ellip. for 'How is it now?' Often used interjectionally. *arch*.—[Cf. l. 375 below, iv.v.11, v.iii.75.]

38. *Calme*] STEEVENS (Var. '73): I suppose she means to say *of a qualm*.—WHITE (ed. 1859): If she had known the difference between 'calm' and 'qualm,' she would have uttered, to the ear, the same word; both those words having had the same sound in Shakespeare's day.

Falst. So is all her Sect: if they be once in a Calme, they are sick.

40

Dol. You muddie Rascall, is that all the comfort you giue me?

Falst. You make fat Rascalls, Mistris *Dol.*

Dol. I make them? Gluttonie and Difeases make them, I make them not.

45

Falst. If the Cooke make the Gluttonie, you helpe to make the Difeases (*Dol*) we catch of you (*Dol*) we catch

47

39. *all*] Om. F₃F₄, Rowe i, ii.

Sect] *sex* Johns. conj.

if] Ff, Rowe, +, Cap. Varr.

Rann, Knt. *and* Q, Coll. ii. *an*

Mal. et cet.

40. [Sits. Irv.

41. *You*] *A pox damne you, you* Q, Wh. ii, Neil.

44. *make them?*] *makel* Wh. ii.

44-5. *make them,*] *make*, Q.

46. *make*] *help to make* Q, Cap. et

seq.

47. *Difeases* (*Dol*)] Ff. *Diseases*,

Dol; Rowe, +. *diseases*, *Doll*. Ktly,

Neil. *diseases*, *Doll*: Cap. et cet.

good-sooth] *N.E.D.* (Sooth *sb.* 4): In phrases used expletively or parenthetically to strengthen or emphasize an assertion. *In good* or *very sooth* [=truth]. Also with ellipsis of *in*.—[Apparently milder than *good faith*; see textual notes.—ED.]

39. *Sect*] JOHNSON (ed. 1765): I know not why *sect* is printed in all the copies, I believe *sex* is meant.—STEEVENS (Var. '73): Falstaff means all of her profession.—IDEM (Var. '78): I have found *sect* so often printed for *sex* in the old plays, that I suppose these words were anciently synonymous.—DOUCE (apud Steevens, ed. 1793): Falstaff means to say, that all *courtezans*, when their trade is at a stand, are apt to be sick.—SCHMIDT (1875): Sex (or =class?).—ONIONS (1911): App. with ref. to sex.—*N.E.D.* (*Sect sb.*¹ id): Sex. Now only in illiterate use. A special use of sense 1 [=class]; possibly suggested by the similarity in sound with Sex. [Quotes somewhat similar uses in other Elizabethan plays, but not this line].—[Surely a reference to the proverbial shrewishness of all women.—ED.]

in a Calme] Falstaff's quibble is obvious, but whether this means "in a calm frame of mind" or "out of work" depends upon the meaning of *sect*; see preceding note.—ED.

41. *muddie*] SCHMIDT (1875): Dirty, impure.—[Cf. l. 55 below.]

43. *fat*] MASON (1785, p. 189): To grow fat and bloated, is one of the consequences of the venereal disease; and to that Falstaff probably alludes.—[See Doll's retort.]

Rascalls] JOHNSON (ed. 1765): *Falstaff* alludes to a phrase of the forest; *lean* deer are called *rascal* deer. He tells her she calls him wrong, being *fat* he cannot be a *rascal*.

44-5. *make them*] The omission of *them* from Q was certainly an accident.

47. *we catch of you*] WURTH (1895, p. 95): We are infected by you.

of] See ABBOTT (1870) §165, FRANZ (3 ed., 1924) §509.

of you: Grant that, my poore Vertue, grant that. 48

Dol. I marry, our Chaynes, and our Iewels.

Falst. Your Brooches, Pearles, and Owches: For to 50
ferue brauely, is to come halting off: you know, to come

48. *you:*] *you* Q.

poore] *pure* Sing. ii, Coll. ii, iii,
Dyce ii, iii, Huds. i, Wh. ii.

49. *I marry*] *Yea ioy* Q, Coll. Dyce
i, Hal. Cam. +, Neil.

50. *Owches:*] *ouches* Q.

51. *off: ... know,*] F₂. *off: ... know*
F₃F₄. *off, ... know* Q. *off, ... know.*
Ktly. *off, ... know;* Rowe et cet.
(subs.).

48. *poore*] DYCE (ed. 1857): Often an epithet of endearment.

Vertue] SCHMIDT (1875, p. 1423): A virtuous person.—[Cf. *Timon* III.v.7.]

49.] The primary sense of *catch* is *capture*, to which Doll probably alludes. Miss WINSTANLEY (ed. 1918) thinks Doll may mean that Falstaff has borrowed from her; COWL (ed. 1923) interprets *catch* as *wheedle*, referring to gifts.

I marry] COWL (ed. 1923): [*Q ioy* is] a term of endearment. [But all Cowl's examples are of *my joy* or some such expression, a very different matter, I should think.—ED.]—RIDLEY (ed. 1934): This must surely conceal some vigorous expletive, since F goes out of its way to emend to *marry*. (? *Jesu*, an *o:e* error, and misreading of long *s* and *u* as *y*.)

50. *Your ... Owches*] JOHNSON (ed. 1765): I believe *Falstaff* gives these splendid names as we give that of *carbuncle* to something very different from gems and ornaments, but the passage deserves not a laborious research.—CAPELL (*Notes*, 1779, p. 174): [This] has the appearance of song too, but it has not been met with. [In his ed., 1768, Capell prints the phrase in italics as a quotation.]—STEEVENS (Var. '78): ["With brooches, rings and owches"] is a line in an old song.—IDEM (Var. '03): The ancient ballad of *The Boy and the Mantle*.—[These words, however, are taken from the ballad in Percy's *Reliques of Ancient English Poetry* "as revised and altered by a modern hand", i.e. Percy himself, who apparently borrowed them from Sh. In the authentic ballad, as printed by Hales & Furnivall (ii. 304 ff.) and Child (No. 29), the line runs "With brauches and ringes".—ED.]—DELIUS (ed. 1857): [In quoting the ballad] Falstaff says *pearls* instead of *rings*, alluding to the consequences of sexual debauchery which show themselves on the skin.—[*N.E.D.* does not support *pearls* = *sores*.]

Owches] *N.E.D.* (*Ouch sb.* 1): Often vaguely or unintelligently used by later writers, as if = gem, jewel, precious ornament. A clasp, buckle, fibula, or brooch; hence, a clasped necklace, bracelet, or the like. (*Ouch sb.* 3): A carbuncle or other tumour or sore on the skin. *Obs.*

50-4. *For ... brauely*] The literal meaning of Falstaff's elaborate military metaphor is, I think, clear enough; on *chambers* see the note on l. 53. The obscene senses at which Falstaff hints must also be fairly clear to all but the pure-minded, who perhaps would not wish to have them explained. What Falstaff means by venturing upon the charged chambers is less certain, but SIGISMUND's suggestion (*Jahrbuch* xvi, 1881, p. 74) that he refers to "the powdering tub of infamy", the bathing tub in which one took the cure for syphilis, fits well into the rake's progress outlined.—ED.

51. *brauely*] ONIONS (1911): The meanings 'valiantly' and 'excellently',

off the Breach, with his Pike bent brauely, and to Surge- 52
rie brauely; to venture vpon the charg'd-Chambers
brauely.

Doll Hang your felfe, you muddie Cunger, hang your felfe. 55

Hofl. Why this is the olde fashion: you two neuer
meete, but you fall to fome difcord: you are both (in
good troth) as Rheumatike as two drie Toftes, you can-
not one beare with anothers Confirmities. What the 59

53. *charg'd-Chambers*] F₂F₃. *chargde chambers* Q. *charg'd Chambers* F₄, Rowe, +, Cap. Varr. Rann, Mal. Steev. Wh. Irv. Neil. *charged chambers* Var. '03 et cet.

54. *brauely.*] Q, Ff. *bravely*—Rowe, +, Var. '73, Irv. *bravely*;—Cap. Varr. '78, '85, Rann, Steev. Varr. Sing. Knt, Coll. Sta. Wh. i, Del. (subs.). *bravely*: Mal. *bravely* ... Ktly. *bravely*,—Dyce et cet.

55. Om. F₁Ff, Rowe.

56. *Why*] Ff, Rowe, Cap. Varr. '78,

'85, Rann, Sta. *By my troth* Q, Pope et cet.

this is] *is this* F₃F₄.

57. *in good*] *ygood* Q. *i'good* Cam. +, Irv. Neil.

58. *troth*] *truth* Q, Var. '73, Sing. Cam. +, Ktly, Dyce ii, iii, Huds. Irv. Neil.

as two] *as to two* Han. ii.

Toftes,] *toasts*; Cap. et seq.

59. *one beare with*] *bear with one* Var. '73.

Confirmities. What] *cōfirmities, what* Q.

finely' are often blended, e.g. *Macbeth* v.vii.26, "The noble thanes do bravely in the war".

come ... off] *N.E.D.* (Come v. 61f): Come off. To leave the field of combat; to retire or extricate oneself from an engagement; usually with reference to the manner.

53. *charg'd-Chambers*] *N.E.D.* (Chamber *sb.* 10b): Name given in 16–17th c. to a piece of ordnance, *esp.* a small piece without a carriage, standing on its breech, used to fire salutes. *Obs.*

55.] On the omission of this line from F, see p. 500.

muddie] See note on l. 41 above.

Cunger] HUDSON (ed. 1880): The *sea-eel*, which of course loves and haunts muddy waters.

57. *but*] That ... not. See FRANZ (3 ed., 1924) §346. Cf. III.ii.331, IV.ii.24, IV.iii.32–3, V.i.49.

to] See FRANZ (3 ed., 1924) §533.

58. *Rheumatike*] HANMER (ed. 1743): *She means to say splenetick*.—DEIGHTON (ed. 1893): Mrs. Quickly is evidently intended to misuse the word, as in *Henry V* II.iii.38, ["A' did in some sort, indeed, handle women; but then he was rheumatic, and talked of the whore of Babylon"], where apparently she means 'lunatic.'—HERFORD (ed. 1899): A blunder for hot, choleric.

as ... Tostes] JOHNSON (ed. 1765): Which cannot meet but they grate one another.

59. *Confirmities*] DELIUS (ed. 1857): For *infirmities*.—CARTER (1905, p. 275): Rom. xv. 1—"We which are strong, ought to beare the infirmities of the weake."

good-yere? One must beare, and that must bee you: 60
you are the weaker Vessell; as they say, the emptier
Vessell.

Dol. Can a weake emptie Vessell beare such a huge(D3^v)
full Hogs-head? There's a whole Marchants Venture
of Burdeux-Stuffe in him: you haue not seene a Hulke 65

60. <i>good-yere</i>] <i>good-ger</i> Theob. Warb.	62. [To <i>Dol.</i> Rowe, +, Varr. Rann.
Johns. Var. '73. <i>goujeres</i> Han.	63. <i>Dol.</i>] Dorothy Q.
<i>good-jere</i> Varr. '78, '85.	65. <i>Burdeaux</i>] Q, F ₂ F ₃ . Bordeaux
beare,] <i>bear</i> ,— [To <i>Doll.</i>] Huds.	F ₄ . <i>Bordeaux</i> Sing. ii, Sta. Hal.
you:] <i>you</i> : [to <i>Doll.</i>] Cap. Mal.	Ktly. <i>Bourdeaux</i> Huds. i. Bour-
Steev. Varr. Sing. Knt, Dyce, Sta.	deaux Rowe et cet.
Wh. i, Hal. Ktly, Irv.	

59-60. What the good-yere] HANMER (ed. 1743, glossary): *Goujeres*, the French disease (*lues venerea*) from the French word *Gouje*, which signifies a common Camp-Trull, as *Goujer* signifies a man who deals with such Prostitutes. These words *Gouje* and *Goujer* being used as common terms of reproach among the vulgar, and because that loathsome disease was first brought from the siege of *Naples* about the Year 1495. by the French Army and the Women who followed it, and was by them dispersed over all *Europe*, therefore the first name it got among us was the *Goujeres*; the disease of the *Gouje's*.—*N.E.D.* (Goodyear): Equivalent to, and possibly adopted from, the early modern Dutch *wat goedtjaar*. Plantijn (1573) renders *Wat goet iaer is dat?* by French *Que bon heur est cela?* and Latin *Quid hoc omnis?* The Dutch lexicographers suggest that the idiom probably arose from an elliptical use of *good year* as an exclamation, = 'as I hope for a good year'. Sir T. Hanmer, in his edition of Sh. (1744), suggested that in the three Sh. passages *good yeare(s)* had the sense of 'the French disease', and was a 'corruption' of *goujeres*, a hypothetical derivative of 'the French word *gouje*, which signifies a common Camp-Trull'. So far as the sense is concerned, this explanation is curiously plausible, as it seems to be applicable without any violence to all the examples of the word (cf. *what the pox*, etc.). But there is no evidence that the definite meaning of 'pox' was really intended by any of the writers who used the word; and the alleged etymology is utterly inadmissible. Hanmer's spurious form *goujeres* or *goujeers* has, however, found its way into many editions of Shakspeare.—J. WRIGHT (*English Dialect Dict.*, s.v. Goodger(s): The deuce, the devil, used in exclamations and imprecations [quoting this line].

60. *you*] I.e. *Doll*. Note the pun on *bear*.

61. weaker Vessell] CARTER (1905, p. 275): 1 Peter iii. 7—"Geuing honour vnto the wyfe, as vnto the weaker vessel."

61-2. the emptier Vessell] There does not seem to be much point in this epithet, except that it paves the way for *Doll's* retort, unless it refers to the proverb, "The empty vessel makes the greatest sound".—ED.

64. Marchants] SCHMIDT (1875): A ship of trade.

Venture] *N.E.D.* (Venture *sb.* 4b): That which is ventured or risked in a commercial enterprise or speculation [quoting this line as its earliest example].

65. Burdeaux-Stuffe] *N.E.D.* (Bordeaux): A city in the south of France;

better stufft in the Hold. Come, Ile be friends with thee 66
Iacke: Thou art going to the Warres, and whether I
 shall euer see thee againe, or no, there is no body
 cares.

Enter Drawer.

70

Drawer. Sir, Ancient *Pistoll* is below, and would
 speake with you.

Dol. Hang him, fwagging Rascall, let him not
 come hither: it is the foule-mouth'dst Rogue in Eng-
 land.

75

Hofst. If hee fwagger, let him not come here: I must
 liue amongst my Neighbors, Ile no Swaggerers: I am 77

66. *stufft*] *stuffed* Varr. '03, '13, '21,
 Sing. Knt, Coll. Dyce, Sta. Hal. Cam.
 Glo. Del. Craig, Her. Cowl.

thee] *thee*, F₃F₄ et seq.

69. [Embraces him. Irv.

[*Scene IX.* Pope, Han. Warb.
 Johns.

70. Enter ...] Q, Ff, Rowe, +,
 Wh. i. Re-enter *First Drawer*. Dyce,
 Hal. Cam. +, Huds. Irv. Craig, Neil.
 Re-enter *Drawer*. Cap. et cet.

71. *Drawer*.] First Draw. Dyce,
 Hal. Cam. +, Huds. et seq.

Pistoll is] Ff, Rowe, +, Var.
 '73, Dyce i, Wh. i, Hal. *pistol's* Q.
Pistol's Cap. et cet.

74. *foule-mouth'dst*] *foul-mouth'st*
 Cap. *foul-mouthedst* Cam. Glo. Del.
 Irv. Her. Cowl (subs.). *foul-mouth-*
edest Craig.

76. *I*] *no by my faith I* Q. *no by*
my faith: I Pope et seq. (subs.).

77. *amongst*] *among* Q, Cap. Cam.
 +, Dyce ii, iii, Huds. Irv. Neil.

Neighbors,] *neighbours*; Cap. et
 seq.

Swaggerers] *Swaggeres* Rowe ii.

hence, the wine made there, claret.—*N.E.D.* quotes this line as its earliest
 example of *stuff* as “applied to articles of food or drink” (*Stuff* sb. 6c).

Hulke] *N.E.D.* (*Hulk* sb.² 1): A large ship of burden or transport.
 Now *arch*.

66–9. Come ... cares] KNIGHT (ed. 1839) suggests reading these lines as
 “lyric” verse: “Come ... Jack; / Thou ... wars, / And ... again, / Or ... cares.”

68–9. there ... cares] ABBOTT (1870, §244): The relative is frequently
 omitted, especially where the antecedent clause is emphatic and evidently in-
 complete. See further FRANZ (3 ed., 1924) §348. Cf. IV.i.193.

71. *Ancient*] JOHNSON (ed. 1765): The same as *ensign Pistol*. *Falstaff* was
 captain, *Peto* lieutenant, and *Pistol* ensign, or *ancient*.—SCHMIDT (1874):
 Standard-bearer.—[Cf. l. 85 below.]

73. *swaggering*] *N.E.D.* (*Swagger* v. 1b): To talk blusteringly; to hector.
 [So *swaggerer* = bully, swashbuckler, “roarer”.]—CHAPMAN (*Achilles Shield*,
 1598, sig. B2): Swaggering is a new word amongst them, and rounde headed
 custome giues it priuiledge with much imitation, being created as it were by a
 natural *Prosopopeia* without etimologie or deriuation. [Instanced by GER-
 VINUS (tr. 1863, i. 417).]

74. *it is*] See note on II.i.5.

77. *Ile*] ONIONS (1911): Will, with negative, to refuse to have, have nothing
 to do with.

in good name, and fame, with the very best: shut the 78
doore, there comes no Swaggerers heere: I haue not
liu'd all this while, to haue fwagging now: shut the 80
doore, I pray you.

Falst. Do'st thou heare, Hostesse?

Host. 'Pray you pacifie your selfe (*Sir Iohn*) there comes
no Swaggerers heere.

Falst. Do'st thou heare? it is mine Ancient. [g5^a]

Host. Tilly-fally (*Sir Iohn*) neuer tell me, your ancient 86
Swaggerer comes not in my doores. I was before Master
Tisick the Deputie, the other day: and as hee said to me, 88

79. <i>doore</i> ,] <i>door</i> ; Cap. et seq.	87, 98, 99, 110. <i>Swaggerer</i> (s)
80. <i>liu'd</i>] Q, Ff, Rowe, +, Cap.	<i>fwaggrer</i> (s) Q. <i>swagg'rer</i> (s) Kit.
Varr. Rann, Wh. Irv. Neil. <i>lived</i>	88. <i>Deputie</i>] <i>debuty</i> Q, Cam. +,
Mal. et cet.	Irv. Neil.
83. <i>you</i>] <i>ye</i> Q, Cam. +, Irv. Neil.	<i>the other</i>] <i>tother</i> Q. <i>t'other</i> Coll.
86. <i>Tilly-fally</i>] <i>Tilly-valley</i> Coll.	Wh. Cam. +, Dyce ii, iii, Huds. et
Wh. i.	seq.
<i>neuer</i>] <i>nere</i> Q. <i>ne'er</i> Cam. +,	<i>me</i> ,] <i>me---</i> Rowe, +, Ktly, Irv.
Dyce ii, iii, Huds. Irv. Neil.	<i>me</i> ,— Cap. Varr. Rann, Mal. Steev.
<i>me</i> ,] <i>me</i> : or <i>me</i> ; Q, Theob.	Varr. Sing. Knt, Coll. Dyce, Sta.
Warb. et seq.	Wh. i, Hal. Del. Huds. i, Craig.
<i>your</i>] & <i>your</i> Q, Neil.	

79. *there comes*] Like *there is*, often precedes a plural subject. See note on I.ii.71-2. Cf. ll. 83, 96 below.

86. *Tilly-fally*] *N.E.D.* (*Tilly-vally int.*): *Obs.* or *arch.* An exclamation of impatience: Nonsense! fiddlesticks! [quoting this line].—J. HUNTER (1845, ii. 55): This foolish interjection ... was a favourite phrase of the wife of Sir Thomas More; and it is remarkable that the Hostess just before is made to use another of the phrases which were favourites of the same lady, "What the good-year, one must bear," which looks as if Shakespeare might lately have been reading one of the Lives of Sir Thomas, in which there are amusing specimens at once of the philosophy and eloquence of the lady whom he married, when he had lost his first wife.

neuer tell me] *N.E.D.* (*Tell v. 20*): *Never tell me*, expressing incredulity or impatience.

your] Q & (see textual notes) may not make sense, though perhaps we are not to expect strict coherence from the hostess, but it certainly represents something, and probably more than a meaningless scrawl in the MS.—ED.

87-8. *I ... day*] Miss LATHAM (*Jahrbuch* xxxii, 1896, p. 141): She had evidently been summoned before Master Tisick the deputy, for keeping a noisy disreputable house. [Miss Latham cites a statute of 1595 forbidding outcries from houses after nine p.m.]

88. *Tisick*] BLAKEWAY (Var.) suggests that the name is "ludicrously intended to denote that the deputy was *pursy* and *short winded*".

Deputie] *N.E.D.* (*Deputy sb. 2b*): In the City of London, a member of

it was no longer agoe then Wednesday last: Neighbour
Quickly (fayes hee;) Master *Dombe*, our Minister, was by 90
 then: Neighbour *Quickly* (fayes hee) receiue those that
 are Ciuill; for (fayth hee) you are in an ill Name: now
 hee said so, I can tell whereupon: for (fayes hee) you are
 an honest Woman, and well thought on; therefore take
 heede what Guests you receiue: Receiue (fayes hee) no 95
 fwaggering Companions. There comes none heere. You

89. *it was*] *twas* Q. 'twas Sta.
 Cam. +, Dyce ii, iii, Huds. et seq.

Wednesday] *wedfday* Q.

last:] Ff, Rowe. *last*, Q, Cam.
 +, Neil. *last*--- Pope, +, Ktly, Irv.
last,— Cap. et cet.

Neighbour] *I good faith, neigh-*
bor Q. *I' good faith, neighbour* Cam.
 +, Irv. Neil.

90. (*fayes hee*;)] Ff. *fayes he*, Q.
says he; Rowe i, ii, Cam. +, Neil.
says he,— Cap. *says he*— Ktly, Irv.
says he;— Rowe iii et cet.

Dombe] F₂. *Dumbe* Q, Cam.
 +, Irv. Craig, Neil. *Domb* F₃F₄,
 Rowe, +. *Dumb* Cap. et cet.

91. *then*:] Ff, Rowe. *then*, Q.

then:--- Pope i, Theob. Han. Sta.
then— Warb. Johns. Ktly, Irv. *then*;
 Cam. +, Neil. *then*;— Pope ii et cet.

92. *fayth*] *saide* Q, Coll. Wh. Cam.
 Glo. Del. Irv. Craig, Her. Neil. Cowl.

Name: now] *name (now* Johns.
 i. *name.*" Now Irv. Neil.

93. *hee said*] *a saide* Q, Huds. ii.
a' said Cam. +, Irv. Craig. *'a said*
 Dyce ii, iii, Del. Huds. i, Neil.

96. *comes*] *come* F₄, Rowe, +.

heere.] Ff, Rowe, +, Var. '73,
 Neil. *here*: Q, Cam. +, Huds.
here:— Coll. Dyce, Wh. i, Hal. Del.
 Craig. *here*— Ktly. *here*;— Cap.
 et cet.

the Common Council, who acts instead of an alderman in his absence.—
 HEMINGWAY (ed. 1921): Mistress Quickly's pronunciation of deputy, and of
 Wednesday in line 89 [see textual notes], ... indicates that she has a cold in her
 head.

the other] On Q *tother* see FRANZ (3 ed., 1924) §269.

90. *Dombe*] BLAKEWAY (Var.) suggests that the name is intended to denote
 "one of those who did not preach sermons of his own composition, but only
 read the homilies set forth by authority:—such clergymen being termed by the
 puritans, in a phrase borrowed from the prophet, *dumb dogs*".

92. *Ciuill*] SCHMIDT (1874): Decent, well-mannered, polite.—[Cf. l. 306 be-
 low.]

92-3. *now ... whereupon*] DEIGHTON (ed. 1893): I know now why he said so,
 it was for admitting such riotous fellows as your ancient.

93. *whereupon*] *N.E.D.* (*Whereupon adv.* 1): Upon what ground, wherefore
 [quoting this line].

94. *an honest Woman*] *Honest*, applied to a woman, usually means *chaste*
 (as perhaps in l. 305 below), but here it probably means *respectable*.—ED.

on] See note on I.iii.108.

96. *Companions*] *N.E.D.* (*Companion sb.*¹ 4): As a term of familiarity or
 contempt. Cf. 'fellow.' [Quotes l. 125 below, q.v.]—SCHMIDT (1874): Fellow
 in a bad sense.

would bleffe you to heare what hee said. No, Ile no 97
Swaggerers.

Falst. Hee's no Swaggerer (Hofteffe:) a tame Cheater, 99

97. *said.*] *said*: Q, Cam. +, Huds. Hal.
said:—Cap. Varr. '78, '85, Rann, Mal. 99. *Cheater*] *cheter* Q. *chetah* Cam.
Steev. Varr. Sing. Knt, Dyce, Sta. conj.

97. *blesse you*] *N.E.D.* (*Bless* v.¹ 8): *refl.* To account or call oneself supremely happy; to congratulate or felicitate oneself, *with, in, that*. [But quotes no example earlier than 1611.]

you] On the personal for the reflexive pronoun see FRANZ (3 ed., 1924) §307. Cf. III.i.12, 59, IV.iv.11, IV.v.109, 124, 137.

99-103.] HOME (1762; 8 ed., 1805, ii. 269) cites this speech as an example of admirable depiction of character.

99. *a tame Cheater*] STEEVENS (Var. '73): Gamester and cheater were, in Shakspeare's age, synonymous terms.—IDEM (Var. '85): A *tame cheater*, however, as Mr. Whalley observes to me, appears to be a cant phrase. So, in Beaumont and Fletcher's *Fair Maid of the Inn* [IV.ii; ed. Glover & Waller, 1905-10, ix. 199]: "and will be drawn into the net by this decoy duck, this tame cheater." [Steevens then quotes, from *Mihil Mumchance* (1597) and Dekker's *Belman of London* (1608), a passage which appeared originally in Walker's *Manifest Detection of Dice Play* (1552; ed. Judges, *The Elizabethan Underworld*, 1930, p. 35) thus:] "They call their worthy art by a new-found name, calling themselves *cheators*, and the dice *cheaters*, borrowing the term from among our lawyers, with whom all such casuals as fall unto the lord at the holding his leets, as waifs, strays and suchlike, be called *cheats*, as are accustomedly said to be escheated to the lord's use."—SCHMIDT (1874): (Evidently a cant phrase; cf. Fletcher's *Fair Maid of the Inn*, and 'the silly cheat' in *Winter's Tale* IV.iii.27) i.e. a man who uses false dice and other tricks, but is harmless else.—ALDIS WRIGHT (Cambridge ii, 1894, iv. 564): To the suggestion that in this passage there is a reference to the 'chetah,' or hunting leopard, it has been objected that the word 'chetah' was not known in England at the time of Shakespeare, and that 'a tame cheater' was a familiar phrase. The animal was known in Europe as early as the 15th century, and I contend that the present passage is evidence that the name also was known; for I cannot otherwise see any point in saying of 'a tame cheater,' or gamester's decoy, that 'you may stroke him as gently as any puppy greyhound.'—LOBBAN (ed. 1915): This seems to be the *Fyngerer*, or card-sharper's accomplice, described by Awdeley in his account of "a Cheatour or Fingerer" in his *Fraternite of Vacabondes* (1575).—COWL (ed. 1923): Falstaff's meaning would appear to be that Pistol is a cheater indeed, but too tame to be a good swaggerer.—CRUNDELL (*N. & Q.* clxix, 1935, p. 222): Editors have not realised that all cheaters were "tame" by policy to induce confidence in their victims. Dekker (*Belman of London* [*Non-dramatic Works*, ed. Grosart, 1885, iii. 121]) has this passage:—"The damnable *Oathes* and *Quarrels* that waite at the table of *Gamesters*, are occasion that many men forbear to venture money in those sports, who otherwise would play; the *Cheater* therefore ... will seldome sweare,

hee: you may stroake him as gently, as a Puppie Grey- 100
hound: hee will not fwagger with a Barbarie Henne, if
her feathers turne backe in any shew of resistance. Call
him vp (Drawer.)

Hofst. Cheater, call you him? I will barre no honest 104
man my house, nor no Cheater: but I doe not loue fwag- (D4)
gering; I am the worse when one sayes, fwagger: Feele
Masters, how I shake: looke you, I warrant you.

Dol. So you doe, Hostesse. 108

100. *hee:*] Ff, Rowe, Cap. Varr.
Rann, Mal. Steev. Varr. Sing. Knt,
Sta. Ktly. *yfaith*, Q. *i'faith*; Pope
et cet.

101. *hee will*] *hee*le Q. *he'll* Cam.
+, Dyce ii, iii, Huds. Irv. Neil.

102. *resistance.* Call] *resistance*,
call Q.

103. [Exit Drawer. Cap. Sta. Coll.
iii. Exit First Drawer. Dyce, Hal.
Cam. +, Huds. et seq.

104, 105, 141. *Cheater*] *Cheter* Q.

105-6. *fwaggering*;) Ff, Rowe, Pope,
Han. Cap. *fwagering by my troth*, Q.
fwaggering; by my troth Mal. Steev.
Varr. Sing. Knt, Coll. Ver. Dyce,
Sta. Wh. i, Hal. Ktly, Cla. Del. Huds.
i, Bul. (subs.). *swaggering, by my*
troth. Neil. *fwaggering, by my troth*;
Theob. et cet. (subs.).

106. *fwagger*] *fwaggerer* F₃F₄.

107. *Masters*] *mistress* Huds. i.
(Ktly conj.).

108. *Dol.*] Terefh. Q.
[Giving her drink. Irv.

(if he haue gotten a *Gull* into his company, whom he is loath to anger for feare
hee loose him,) and as seldome swagger, but will rather put vp an open wrong,
then by a foolish braule to breake off the company, and so hinder himselfe and
his consort of purchase."

101. *swagger with*] *N.E.D.* (*Swagger v. 1b*): To quarrel or squabble *with*.
[Obs.]

Barbarie Henne] *ROLFE* (ed. 1880): A fowl whose feathers are naturally
ruffled.—*ONIONS* (1911): Guinea hen.

104-5. *I ... Cheater*] *WARBURTON* (apud *Theobald*, ed. 1733): The Humour
of This consists in the Hostess's Mistake in the Signification of the Word
Cheater. For the Officer, who was concern'd in collecting the *Escheats* due to
the *Crown*, was call'd by the common People the '*Cheater* i.e. the *Escheater*.—
RANN (ed. 1789) quotes *Merry Wives* i.iii.66-7, "I will be cheaters to them
both, and they shall be exchequers to me".—*COWL* (ed. 1923): Mrs. Quickly
has no more objection to a cheater than to any other honest man, provided he
will not swagger. ... I do not think Mrs. Quickly understands by "cheater"
an "escheator" or "cheater," an officer appointed to look after the king's
escheats, as sometimes explained.

106. *I ... swagger*] *LOBBAN* (ed. 1915): Perhaps the Hostess was thinking of
thieves. A *Swadder* was a thieving pedlar "well worthy to be registred among
the number of vacabonds." (*Harman's Caveat*, 1567.)

the worse] On this use of the article with adjectives and adverbs in
the comparative degree, see *ABBOTT* (1870) §94, *FRANZ* (3 ed., 1924) §260.
Cf. III.ii.111, v.ii.40.

Hofst. Doe I? yea, in very truth doe I, if it were an Aspen Leafe: I cannot abide Swaggerers. 110

Enter Pistol, and Bardolph and his Boy.

Pist. 'Saue you, Sir *Iohn*.

Falst. Welcome Ancient *Pistol*. Here (*Pistol*) I charge you with a Cup of Sacke: doe you discharge vpon mine Hostesse. 115

Pist. I will discharge vpon her (Sir *Iohn*) with two Bullets. 117

109. *truth*] *troth* Her.
if it were] Ff, Rowe, Wh. i.
and *twere* Q. as if it were Pope, +.
an if it were Var. '73. an 'twere Cap.
et cet.

111. [*Scene X.* Pope, Han. Warb.
Johns.

Enter ...] Ff. Enter antient
Pistol, and *Bardolfes* boy. Q. Enter
Ancient *Pistol*, strutting; *Bardolph*,
and *Page*, with him. Cap. Enter

Pistol, *Bardolph* and *Page*. Rowe et
cet.

112. 'Saue] Ff, Rowe, +, Cap.
Varr. Rann, Mal. Steev. Varr. Sing.
Knt, Ktly. God saue Q, Coll. et cet.

113. *Pistol*.] *Pistoll*, Q.

114. *Sacke*.] *sack*; [filling, and
reaching out to him.] Cap. *sack*;
[*Pistol* drinks] Irv.

117. [filling another Glafs for the
Hostess. Cap.

109. if] Q *and*.—FRANZ (3 ed., 1924, §564): As if.

109-10. an Aspen Leafe] DEIGHTON (ed. 1893): The leaves of the aspen tree quiver with the slightest breeze.—[On the legends by which this peculiarity of the tree has been accounted for, see DYER (1884), p. 209.]

111. *Bardolph and his Boy*] Q *Bardolfes* boy may be a misreading of *Bardolfe & boy*; see p. 493. It is curious that F too should man *Bardolph* with a boy (whom the editors unanimously consider identical with *Falstaff's* page), and the reason may be that some one who wrote out the F text, or some earlier transcript on which F is based, likewise read Sh.'s MS. in the same way as the Q compositor, but at the same time realized that *Bardolph* too was required.—ED.

113-5. (*Pistol*) I ... Hostesse] FURNIVALL (Old Sp. ed., 1909, p. 103): These lines should perhaps be set as verse, thus: *Pistoll, I ... sacke: Do ... hostesse!*

113. charge] COWL (ed. 1923): Toast you, give you a toast—a technical term in the art of drinking; the person accepting the challenge to drink was said to pledge.—[N.E.D. does not define the word in this sense, so that I am doubtful whether it is really a technical term; perhaps it is simply a metaphor, *Falstaff* alluding primarily to *Pistol's* name and using the word in the sense of loading a firearm. It is also used with reference to drinking in *Chapman's Gentleman Usher* II.i.19, "Come, pledge me, wench, for I am dry again, And straight will charge your widowhood fresh, i'faith", and in *Greene's Tu Quoque* (Hazlitt's Dodsley, 1874, xi. 197), "*Purse[net]*. ... Here, Mistress Tickleman, shall I charge you? *Tickle*. Do your worst, serjeant", but in both passages *charge* may likewise be used quibblingly.—ED.]

114. discharge] A pun like that on *charge* in the preceding line: 1) go off, like a firearm, 2) drink to the hostess in return.

Falst. She is Pistoll-proofe (Sir) you shall hardly of- 118
fend her.

Host. Come, Ile drinke no Proofes, nor no Bullets: I 120
will drinke no more then will doe me good, for no mans
pleasure, I.

Pist. Then to you (Mistress *Dorothie*) I will charge
you.

Dol. Charge me? I scorne you (scuruie Companion) 125
what? you poore, base, rascally, cheating, lacke-Linnen-
Mate: away you mouldie Rogue, away; I am meat for 127

118. *Pistoll-proofe (Sir)*] Ff, Rowe,
+, Var. (subs.). *pistoll proofe: sir*,
Q. *pistol-proof, fir*; Cap. et cet.
shall hardly] *shall not hardely*
Q.

120. *Bullets:*] *bullets:* [putting the
Glafs from her.] Cap.

120-1. *I will*] Ff, Rowe, +, Var.
'73. *Ile* Q. *I'll* Cap. et cet.

122. *pleasure, I.*] *pleasure.* I—
Johns. Var. '73.

123. *Dorothie*] *Dorothy*; Cap. et
seq.

125, 130, 141. *Dol.*] *Doro.* Q.

125. *me?*] *me*; F₃F₄.

(*scuruie Companion*)] Ff (subs.).
scurvy Companion! Rowe, +, Var.
'73. *scurvy companion.* Cap. et cet.

126. *what?*] *what* Q, Johns. *What*,
Var. '73.

you] *your* Theob. ii, Warb.

127. *Mate:*] Ff, Rowe, +. *mate?*
Q, Rid. *mate!* Cap. et cet.

away;] *away*, Q, Ff, Rowe, +.
away! Cap. et cet.

I am] *I'm* Theob. ii, Warb.
Johns.

118-20.] DELIUS (ed. 1857): Pistol carries on. [Falstaff's] punning with an indecent quibble on two bullets which the hostess does not understand; she takes *bullets* for a drink, like *proofs*.

118. *hardly*] See textual notes.—SCHMIDT (1874): Not likely.—ONIONS (1911): With difficulty.—[Such is Falstaff's meaning, no doubt, but I am not sure that it explains Q *not hardely*, in spite of the fact that *N.E.D.* (Hardly *adv.* 6) says that *hardly* was formerly sometimes used with a redundant negative and was sometimes spelled *hardely*. *N.E.D.* thus defines Hardily *adv.* 3: "*Parenthetically.* = It may be boldly said; freely, certainly, assuredly, by all means. In later use changed through *hardely* to *hardly*. *Obs.*" Perhaps this is the word Falstaff uses and he means: "You shall by no means do her harm". —ED.]

118-9. *offend*] *N.E.D.* (Offend *v.* 6): To wound, to hurt; to injure. *Obs.*

121. *doe me good*] Cf. Porter's *Two Angry Women of Abington* xi. 144 (ed. Gayley, *Representative English Comedies* i, 1903, p. 611): "I have drunke more then will do me good".

125-206.] AX (1912, p. 68): The quarrel ... which ended in Pistol's ejection, was perhaps influenced by a scene in *The Famous Victories* [ii] where the vintner's boy reports the quarrel between the Prince's companions in the tavern at Eastcheap.

125. *Companion*] See note on l. 96 above.

127. *Mate*] SCHMIDT (1874): Fellow, as an appellation of contempt or familiarity. [Obs.]

meat] RIDLEY (ed. 1934, p. 154): Pun on 'mate' above.

your Master.

128

Pist. I know you, Mistris *Dorothie*.

Dol. Away you Cut-purse Rascall, you filthy Bung, 130
away: By this Wine, Ile thrust my Knife in your mouldie
Chappes, if you play the sawcie Cuttle with me. Away
you Bottle-Ale Rascall, you Basket-hilt stale Iugler, you. 133

130. *Rascall*,] Q, Ff, Rowe, +. Knt, Wh. i. and Q. an Cap. et cet.
rascal? Coll. i, ii. *rascall* Cap. et cet. 133. *Iugler, you*.] Q, Ff, Rowe,
filthy] *filch* Innes apud Cam. Pope, Theob. Han. Warb. *jugler*.
Bung,] *Bung* F₄, Rowe, Pope. You.—Johns. *jugler youl* Cap. et
132. *Chappes*] *chops* Huds. i. cet. (subs.).
if] Ff, Rowe, +, Var. '73,

129. I know you] COWL (ed. 1923): An innuendo that the speaker could reveal matters to Doll's discredit, if he chose.

130. *Bung*] STEEVENS (Var. '78): In the cant of thievery, to *nip a bung* was to cut a purse; and among an explanation of many of these terms in *Martin Mark-All's Apologie to the Bel-man of London*, 1610 [ed. Judges, *The Elizabethan Underworld*, 1930, p. 407], it is said that "*Bung* is now used for a pocket, heretofore for a purse."—CLARKE (ed. 1865): We think that Doll, besides thus by inference calling Pistol a 'pick-pocket,' includes allusion to his being saturated with the fumes of the beer-barrel.—*N.E.D.* (*Bung sb.*²): *Thieves' Cant. Obs.* a. A purse. b. A pick-pocket. [This line is quoted as an example, but in every other quotation the word means *purse*.]—NARES (ed. 1888) quotes some verses from *An Age for Apes* (1658) in which *bung* means pickpocket.

132. *Cuttle*] GREY (1754, i. 353): Alluding to the *cuttle-fish*, call'd *sepia* in *latin*, whose blood is as black and as thick as ink; and which it throws out to elude the attempts of the fishermen to take it.—STEEVENS (Var. '73): It appears from Greene's [*Notable Discouery of Coosnage*, 1591; *Life and Complete Works*, ed. Grosart, 1881-3, x. 38], that *cuttle* and *cuttle-boung* were the cant terms for the knife with which the sharpeners of that age cut out the bottoms of purses, which were then worn hanging at the girdle. Or the allusion may be to the foul language thrown out by Pistol, which she means to compare with such filth as the *cuttle-fish* ejects.—NARES (ed. 1888): Probably only a corrupted form of *cutter*; for an allusion to the cuttle-fish ... is much too refined for the speakers.—*N.E.D.* (*Cuttle sb.*² b): [A knife] *transf.* or ? = Cutter [i.e. cut-throat].

133. *Bottle-Ale*] COWL (ed. 1923): Frothy. [Or, cheap.]

Basket-hilt stale Iugler] HERFORD (ed. 1899): A worn-out practiser of sword-tricks.—LOBBAN (ed. 1915): Worn-out bully.—DEIGHTON (ed. 1893): You imposter who pretend to pass yourself off as a soldier on the strength of your wearing a sword.—[Although most editors explain this phrase in the same sense as Herford, I think Deighton very possibly comes nearer to the mark. A basket hilt is thus defined by *N.E.D.*: "A hilt provided with a defence for the swordsman's hand, consisting of narrow plates of steel curved into the shape of a basket".—ED.]

Since when, I pray you, Sir? what, with two Points on
your shoulder? much.

135

Pist. I will murther your Ruffe, for this.

**fir Iohn* No more Pistol, I would not haue you go off
here, discharge your selfe of our company, Pistoll.

Hofst. No, good Captaine *Pistol*: not heere, sweete
Captaine.

140

Dol. Captaine? thou abhominable damn'd Cheater,
art thou not afham'd to be call'd Captaine? If Captaines

142

134. *what*,] *Gods light*, Q, Dyce,
Hal. Cam. +, Huds. Irv. Neil. *God's*
light! Coll. Wh. i, Del. Craig.

135. *much*,] Q, Ff, Rowe, Pope,
Theob. Hal. *march!* Han. *much!*
Warb. et cet.

136. I] *God let me not liue, but I* Q,
Cam. +, Dyce ii, iii, Huds. Irv. Neil.
God let me not live. I Craig.

murther] Q, Ff, Rowe, +,
Cap. Var. '73, Wh. i, Irv. *murder*
Var. '78 et cet.

[reaching at it. Cap.

137-8. Om. F₁Ff, Rowe.

138. *here*,] *here*. Johns. Var. '73,
Coll. Wh. i, Del. Craig, Neil. *here*:
or *here*; Pope et cet.

141. *Captaine?*] *Captain*, Q. *Cap-*
tain! Rowe et seq.

abhominable] *abominable* F₃F₄
et seq.

damn'd] *damned* Varr. '03,
'13, '21, Sing. i, Knt, Coll. Dyce, Sta.
Hal. Cam. Glo. Del. Craig, Her.
Cowl.

142. *afham'd*] Ff, Rowe, +, Cap.
Varr. Rann, Wh. Ktly, Irv. Neil.
afhamed Q, Mal. et cet.

call'd] *called* Q, Varr. '03, '13,
'21, Sing. i, Knt, Coll. Dyce, Sta. Hal.
Cam. Glo. Del. Craig, Her. Cowl.

If] *and* Q. *An* Coll. Dyce,
Sta. Hal. Cam. +, Del. et seq.

134. *Since when*] DELIUS (ed. 1857): Scil. *do you know me*, in reference to Pistol's earlier words: "I know you, Mistress Dorothy".—DEIGHTON (ed. 1893): How long have you known me that you venture to address me in this way?—COWL (ed. 1923): Since when have you been a soldier?

Points] FORTESCUE (*Sh.'s England*, 1916, i. 129): The defences for the arms were either attached to the gorget and so carried like a milkman's yoke, or the rerebraces were fastened to the stout fustian or leather garment by 'points' which, passing through two holes in the top of the rerebrace, were then tied in a bow knot. ... These points were also the mark of a soldier.—[And not, therefore, of Pistol's commission, as JOHNSON and many others say.—ED.]

135. *much*] *N.E.D.* (Much *adv.* 1d): Used ironically for 'not at all'.

136. I] On *Q but I will*=if I will not, see FRANZ (3 ed., 1924) §566.

murther] RIDLEY (ed. 1934): I.e. tear off.—COWL (ed. 1923) cites a number of examples, from plays, of the rough handling of daughters of joy by drunken gallants and bullies.

Ruffe] C. CLARK (*Sh. & Costume*, 1937, p. 79) notes that the ruff is an anachronism.

137-8.] On the omission of these lines from F, see p. 500.

141. *Cheater*] ONIONS (1911): The modern sense.

were of my minde, they would trunchion you out, for ta- 143
 king their Names vpon you, before you haue earn'd them.
 You a Captaine? you flaue, for what? for tearing a poore 145
 Whores Ruffe in a Bawdy-houfe? Hee a Captaine? hang
 him Rogue, hee liues vpon mouldie stew'd-Pruines, and (D₄^v)
 dry'de Cakes. A Captaine? These Villaines will make
 the word Captaine *as* odious *as* the word occupy, which 149

143. *out, for] out of* Pope, +, Var. '73.

144. *earn'd] earned* Varr. '03, '13, '21, Sing. Knt, Coll. Dyce, Sta. Hal. Cam. Glo. Del. Craig, Her. Cowl.

145. *Captaine? ... flaue,]* Q, F₂F₃. *Captain? ... flay,* F₄. *Captain! ... flay!* Rowe i, ii. *Captain! ... flavel* Rowe iii, +, Var. '73. *captain! ... slave,* Dyce, Hal. Cam. +, Huds. Irv. Neil. *captain, ... flavel* Cap. et cet.

146. *Bawdy-houfe?] bawdy house:* Q.

147. *Rogue,] rogue!* Cap. et seq. *stew'd] stewed* Varr. '03, '13, '21, Sing. i, Knt, Coll. Dyce, Sta. Hal.

Cam. Glo. Del. Huds. Craig, Her. Cowl.

148. *dry'de]* Ff, Rowe, +, Cap. Varr. Rann, Mal. Wh. *dried* Q, Steev. et cet.

These] Gods light these Q. *God's light, these* Dyce, Hal. Cam. +, Irv. Craig, Neil. *God's light! these* Sta. Huds. i.

149. *Captaine as odious] as odious* Q, Dyce, Hal. Cam. +, Huds. Irv. Neil. *Captaine odious:* F₁Ff, Rowe, Cap. (subs.).

149-50. *as the ... sorted,]* Om. F₁Ff, Rowe, Cap.

149. *occupy,]* Q, Coll. Wh. i, Del. Irv. Craig. *occupy;* Pope et cet.

143. **trunchion]** SCHMIDT (1875): A word of Doll Tearsheet's making; i.e. probably: they would cudgel you out of your usurped title with their truncheons. [The only other example quoted by *N.E.D.* (Truncheon *v.* 2) is dated 1839.]

143-4. **taking ... them]** COLLINS (ed. 1927): Doll forgets, in her rage, that it is only the Hostess who has given Pistol the title of captain.

147-8. **hee ... Cakes]** JOHNSON (ed. 1765): That is, he lives at other mens cost, but is not admitted to their tables, and gets only what is too stale to be eaten in the house.—STEEVENS (Var. '73): Rather, that he lives on the refuse provisions of bawdy-houses and pastry-cooks shops.—[On the affinity between stewed prunes and bawdy houses, see *Variorum 1 Henry IV*, p. 235. Though it appears to have had a real basis in the eating of stewed prunes as a preventive against and cure of venereal infection, I suspect that it was magnified by the playwrights because of the pun on *stews*. Doll may mean simply that Pistol lives on the meanest fare.—ED.]

149-50.] On the omission of this passage from F, see p. 500.

149. **occupy]** The sense acquired by this word (=fornicate) to which Doll alludes could be abundantly illustrated from contemporary literature, as it has been by the commentators, but the imprint of William Goddard's *Satirycall Dialogue* (c. 1616) will serve for example as well as any: "Imprinted in the Lowcountrys for all such gentlewomen as are not altogeather Idle nor yet well Ocupyed". STEEVENS (Var. '73) quotes Jonson's *Discoveries* (ed. Castelain, 1906, p. 78): "Many out of their owne obscene Apprehensions, refuse proper and fit words; as *occupie*, *nature*, and the like". The same sense of the word

was an excellent good worde before it was il sorted, 150
Therefore Captaines had neede looke to it.

Bard. 'Pray thee goe downe, good Ancient. [g5^b]

Falst. Hearke thee hither, Mistris *Dol.*

Pist. Not I: I tell thee what, Corporall *Bardolph*, I
could teare her: Ile be reueng'd on her. 155

Page. 'Pray thee goe downe.

Pist. Ile see her damn'd first: to *Pluto's* damn'd Lake, 157

150. *sorted*,] *sorted*: Pope et seq. (subs.).

151. *to it*] *too't* Q. *to't* Coll. Sing. ii, Wh. i, Cam. +, Ktly, Dyce ii, iii, Del. Huds. Irv. Neil.

153. *hither*,] *hither* Q, F₃F₄.

154-5. Two lines of verse ending *Bardolph*;— ... *her*. Sta.

154. *I tell*] *tell* Varr. '03, '13, '21, Sing. i, Knt.

155. *reueng'd*] *revenged* Varr. '03, '13, '21, Sing. Knt, Coll. Dyce, Hal. Cam. Glo. Del. Huds. i, Craig, Her. Cowl.

on] *of* Q, Coll. Wh. Cam. +, Dyce ii, iii, Huds. et seq.

156-60. Five lines of verse ending

first, ... *lake*, ... *Erebus*, ... *I* ... *here?* Ktly.

156, 226. Page.] Boy Q.

157. *damn'd* ... *damn'd*] Q, Ff, Var. '73, Wh. Neil. *damn'd* ... *damned* Rowe, +, Cap. Varr. '78, '85, Rann, Mal. Steev. Sing. ii, Ktly, Huds. i, Irv. *damned* ... *damned* Var. '03 et cet.

first:] *first*, Q, Ktly. *first* Sta.

157-60. *to* ... *here?*] Four lines of verse ending *deep*, ... *also*. ... *Down!* ... *here?* Cap. Han. ii.

157. *Lake*,] Ff, Rowe, +, Cap. Varr. Rann, Mal. Steev. Varr. Sing. i, Knt, Del. *lake by this had* Q, Coll. et cet. (subs.).

is alluded to in *Romeo* II.iv.95-6, "for I was come to the whole depth of my tale, and meant indeed to occupy the argument no longer".

150. *was il sorted*] HERFORD (ed. 1899): Fell into bad company.—LOBBAN (ed. 1915): [Was] fitted with an evil meaning.

151. *had neede*] *N.E.D.* (Need *sb.* 6b): In pret. *had need to*, would require *to*, ought *to*.

154. Not I] CLARKE (ed. 1865): Said by Pistol in answer to Bardolph's urging him to "go down" [l. 152]; although it is crossed by Falstaff's speech to Doll [l. 153].

155. *teare*] SCHMIDT (1875): To hurt or destroy in a savage manner.—[*N.E.D.* quotes *Romeo* v.iii.35, "I will tear thee joint by joint".]

on] Q *of*, according to FRANZ (3 ed., 1924, §486), is the only instance in Sh. of this preposition following a verb of vengeance. F *on* is usual.

157-98.] STEEVENS (Var. '78): Of absurd and fustian passages from many plays, in which Shakspeare had been a performer, I have always supposed no small part of Pistol's character to be composed; and the pieces themselves being now irretrievably lost, the humour of his allusion is not a little obscured.—[To elucidate the obscured humor of Pistol's bombast, the commentators have hunted high and low for the originals, and what they have found is recorded fully in the ensuing notes. Perhaps it should be pointed out that their various suggestions are by no means of equal value. After all, it may well have been a style of dramatic poetry rather than particular passages in par-

to the Infernall Deepe, where *Erebus* and Tortures vilde 158
also. Hold Hooke and Line, say I: Downe: downe

158. <i>to the</i>] <i>to th'</i> Q, Kit.	Han. <i>with</i> Q, Mal. et cet.
<i>where</i>] Ff, Rowe, Pope, Theob.	<i>vilde</i>] <i>vile</i> Q, F ₄ et seq.
Warb. Johns. Cap. Varr. Rann. <i>to</i>	159. <i>I:] I.</i> Cap. Var. '78 et seq.

ticular plays that Sh. was parodying and many of Pistol's utterances may never have had any such definite original as have the "hollow-pamper'd jades of Asia" and "feed and be fat".—ED.]

157-60.] On the printing as prose of this and most of the rest of Pistol's bombast, as well as some of Silence's songs in v.iii and a few other speeches, see p. 510.

157-9. *to ... also*] MALONE (ed. 1790): These words, I believe, were intended to allude to the following passage in an old play called the *Battle of Alcazar*, 1594 [ed. Greg, M.S.R., 1907, ll. 1230-54] ...: "You dastards of the night and Erybus, Fiends, Fairies, hags that fight in beds of steele, Range through this armie with your yron whips, ... Descend and take to thy tormenting hell, The mangled bodie of that traitor king ... Then let the earth discouer to his ghost, Such tortures as vsurpers feele below ... Damnd let him be, damnd and condemnd to beare All torments, tortures, plagues and paines of hell."—COWL (ed. 1923): A burlesque upon the infernal imagery of the dramatists.—RIDLEY (ed. 1934): It looks as though this speech should be verse, and it is easy to extract one thoroughly Pistolian decasyllable, *With Erebus and tortures vile also*; but the rest is recalcitrant. If we read *damned* in both places we can turn the whole thing into four Alexandrines of a kind.

157. *Pluto's ... Lake*] Miss WINSTANLEY (ed. 1918): Probably the river Lethe, which Pistol has confused with a lake.—COWL (ed. 1923): Cf. Greene, *Alphonsus, King of Arragon* III.ii [ed. Greg, M.S.R., 1926, l. 946]: "*Plutoes loathsome lake*".—IDEM (*T.L.S.* 26 March 1925, p. 222): Cf. 2 *Tamburlaine* III.v.[24]: "the lake of hell".—COLLINS (ed. 1927): The Styx, the river of the ancient underworld, of which Pluto was the king.

158. *Erebus*] COWL (ed. 1923) quotes *Locrine* III.vi [ed. McKerrow, M.S.R., 1908, ll. 1345-6]: "ile dragge thy cursed ghoast Through all the riuers of foule *Erebus*".—IDEM (*T.L.S.* 26 March 1925, p. 222): Cf. 1 *Tamburlaine* v.ii [179-81]: "the fiends infernal view A hell as hopeless and as full of fear As are the blasted banks of Erebus".—COLLINS (ed. 1927): Usually the name given to the underworld itself; Erebus, as a person, was the son of Chaos and Night.—COWL (*Sources*, 1928, p. 44) refers to *Æneid* iv. 510, where Erebus is apparently the name of a god.

Tortures vilde] COWL (ed. 1923) quotes *Locrine* v.vi (ed. McKerrow, M.S.R., 1908, ll. 2089-90): "O you iudges of the ninefold *Stix*, Which with incessant torments racke the ghoasts".—[On *vilde* see note on I.ii.18.]

159. *Hold ... Line*] STEEVENS (Var. '03): In the frontispiece to an ancient black letter ballad, entitled *The Royal Recreation of Joviall Anglers*, one of the figures has the following couplet proceeding from his mouth: "Hold hooke and line, Then all is mine."—STRUVE (1851, p. 16) interprets this quite literally, as "harpoon and cable to kill the monster".—SCHMIDT (1874): I.e. become an

Dogges, downe Fates: haue wee not *Hiren* here?

160

159-60. *Downe: downe Dogges,*]
 F₂F₃. *downe, downe dogges,* Q.
Down: down Dog, F₄. *Down! Down*
Dog, Rowe i, ii. *Down! Down Dogs,*
 Rowe iii, Pope, Cap. *down! down,*
dogs; Theob. Warb. Johns. *down?*
down, dogs; Han. *Down, down, dogs!*
 Dyce, Hal. Cam. +, Huds. Irv.
 Craig, Neil. *Down, dogs!* Ktly.
down! down, dogs! Var. '73. et cet.

160. *Fates:*] Ff, Rowe, +. *fates!*
 Coll. i, iii, Wh. Del. Craig. *faters* Q.
faitors; Cap. *faitors!* Var. '73 et cet.
 Hiren] *Hiram* Anon. conj.
 apud Cam. *iron* Anon. conj. apud
 Cam.

[clapping his Hand to his
 Sword. Cap. Rann. (subs.). [Half
 draws his sword. Irv.

angler in Tartarus? cf. *Lear* III.vi.7, ["Nero is an angler in the lake of darkness"].—ELLACOMBE (*Antiquary* iv, 1881, p. 144) states that the phrase is proverbial, the proverb in full being "Hold hook and line, and all is mine".—COWL (ed. 1923): The title-page to John Dennys' *Secrets of Angling* (1613) has a woodcut representing two anglers, one of whom has a sphere at the end of his line and over his rod a label with the inscription:—"Holde hooke & line, then all is mine."—[I do not find this phrase in the dictionaries of proverbs.—ED.]

159-60. *Downe ... Dogges*] MALONE (ed. 1790): A burlesque on ... *The Battle of Alcazar* [ed. Greg, M.S.R., 1907, ll. 1448-9]: "Ye proud malicious dogges of Italy Strike on, strike downe this body to the earth".—COWL (ed. 1923): Cf. *The Play of Stucley* (Simpson, *School of Sh.*, [1878,] i. 255): "Down dog, and crouch before the feet Of great Morocco".—IDEM (*T.L.S.* 26 March 1925, p. 222): Would be recognized by playgoers as a burlesque of the vein of Tamburlaine: 2 *Tamburlaine* iv.i.[182]:—"Well, bark, ye dogs," etc.; *ib.*, iv.iv.[98]:—"Now crouch, ye kings of greatest Asia"; and *ib.*, v.i.[96-8]:—"Should I but touch the rusty gates of hell, The triple headed Cerberus would howl, And wake black Jove to crouch and kneel to me" where there is an ambiguity in the reference to Cerberus and Pluto that may have inspired Pistol's allusion to "King" Cerberus [l. 167].

160. *Fates*] Q *faters*.—*N.E.D.* (Faitour 1): An impostor, cheat; *esp.* a vagrant who shams illness or pretends to tell fortunes. [Apparently the word was obsolescent in the time of Spenser, who uses it freely in the sense of *traitor*.]—WHITE (ed. 1859) defends F *Fates* on the ground that the absurdity of coupling dogs and "the sisters three" is eminently Pistolian.—[See p. 506.]

haue ... here?] THEOBALD (letter to Warburton, 2 March 1729) states that the sword of Amadis du Gaul was called *Hiren*.—CAPELL (*Notes*, 1779, p. 174): "I am a man of honour, a gentleman; this sword denotes me so."—MALONE (*Suppl.*, 1780): From *The Merie Conceited Jests of George Peele, Gentleman, sometime Student in Oxford ...* [*Works*, ed. Bullen, 1888, ii. 394,] it appears, that *Peele ...* was ... the author of [a play called *The Turkish Mahamet and Hyrin the Fair Greek*, which is now lost.] ... *Have we not Hiren here?* was, without doubt, a quotation from this play of Peele's.—[This play has been identified as the *Mahomet* or as *The love of a gresyan lady* recorded by Henslowe or as both (GREG, *Henslowe's Diary*, 1904-8, ii. 167, 169; CHAMBERS, *Elizabethan Stage*, 1923, iii. 462). The story is found in Painter's *Palace of*

Host. Good Captaine *Peefel* be quiet, it is very late: 161
I befeeke you now, aggrauate your Choler.

Pist. Thefe be good Humors indeede. Shall Pack- 163

161. *quiet*,] *quiet*; Cap. Var. '78 et seq.

it is] *tis* Q. 'tis Cam. +, Dyce ii, iii, Huds. Irv. Neil.

late:] Ff, Rowe, +, Cap. Varr. Rann, Knt. *late yfaith*, Q. *late i'faith*: Mal. et cet. (subs.).

162. *befeeke*] *befeech* Rowe ii, iii, +, Var. '73.

163-8. Prose Q, Ff, Rowe. Seven lines of verse ending *horses*, ... *Asia*, ... *day*, ... *Cannibals*, ... *Greeks*? ... *Cerberus*; ... *toys*? Cap. Seven lines ending *horses* ... *Asia*, ... *day*, ... *Cannibal*, ... *with* ... *roar*: ... *toys*? Pope et cet.

163. *indeede*.] *indeede*, Q. *indeed*! Cap. Var. '78 et seq.

Pleasure (1566, tome i, the fortyeth novell); it is also in Bandello (1554, 9th story), in *XVIII. Histoires Tragiques de Bandel* by Boaistuau and Belleforest (ed. 1614, f. 30 ff.), and in Knolles's *Generall Historie of the Turkes* (5 ed., 1638, pp. 350 ff.). JACOBS (*The Palace of Pleasure*, 1890, i. lxxiv) mentions the following later dramatic versions: "L. Carlell, *Osmond the Great Turk*, 1657; G. Swinhoe, *Unhappy Fair Irene*, 1658; C. Goring, *Irene*, 1708; Dr. Johnson, *Irene*, 1749."—The phrase is quoted in other Elizabethan plays. STEEVENS (Var. '73) notes it in Day's *Law Tricks* IV.i (*Works*, ed. Bullen, 1881, p. 54) and in Middleton's *Old Law* IV.i.54-5; IDEM (Var. '78), in Dekker's *Satiromastix* (*Works*, ed. Pearson, 1873, i. 245); MALONE (*Suppl.*, 1780), in *Eastward Ho* II.i (*Ben Jonson*, ed. Herford & Simpson, 1925 +, iv. 539).—SCHMIDT (1874): *Irene*, (apparently confounded with *iron*, sword).—*N.E.D.* (Hiren): The name of a female character in Peele's play of 'The Turkish Mahamet and Hyrin the fair Greek' (a 1594); used allusively by Shakspeare and early 17th cent. writers meaning 'a seductive woman,' a harlot [quoting this line].—[The commentators have gone on disputing whether Pistol refers to a woman or to his sword or ambiguously to both. He may well be referring to neither, but merely quoting; if he does have one or the other in mind it is more likely the sword. In l. 175 the hostess undoubtedly understands him to be asking for a woman named Hiren.—ED.]

161. *Peesel*] COWL (*Arden 1 Henry IV*, 3 ed., 1925, p. 204): Mrs. Quickly, mispronouncing the name of Captain Pistol, blunders into a form of the word 'pizzle'.

162. *beseeke*] ROLFE (ed. 1880): Intended as a blunder for *beseech*, though it is really an old [northern and north midland (*N.E.D.*)] form and pronunciation of that word.

aggrauate your Choler] Miss WINSTANLEY (ed. 1918): The Hostess means the exact opposite.

163. Humors] Caprices. See II.iii.33.

163-5. Shall ... day] THEOBALD (letter to Warburton, 17 Jany. 1729): Pistol, 'tis certain, does not *deliver himself like a Man of this World*; but we'll derive one Testimony from hence, y^t all his Extravaganza's are not meer [unmea]ning Wildnesses; but thrown in to convey Strokes of Satyre, & expose the Fustian of some Contemporary Pieces; You must know, Dear Sr, there's an old Play, in 2 Parts, call'd Tamburlaine[s] Con]quests; Or, the

Horfes, and hollow-pamper'd Iades of Asia, which cannot goe but thirtie miles a day, compare with *Cæfar*, and 165
with Caniballs, and Troian Greekes? nay, rather damne
them with King *Cerberus*, and let the Welkin roare: shall 167

164. *hollow-pamper'd*] Ff, Pope, +, Varr. Rann, Mal. *hallow pamper'd* Rowe ii, iii. *hollow pamper'd* Q et cet.

165. *miles*] *mile* Q, Cam. +, Neil. *Cæfar*] Ff, Rowe, Pope, Han. *Cæfars* Q, Theob. et cet.

166. *Canniballs*] *Canniball* F₁. *Canibal* F₄, Rowe, Pope, Han.

Troian] F₂, Neil. *troiant* Q. *Troyan* Kit. *Trojan* F₂F₄ et cet.

167. *roare*] Ff, Rowe, Pope, Theob. Han. Warb. *roare*, Q. *roar*. Johns. et cet.

Scythian Shepherd: in y^e 2^d Part of w:^{ch} A. 4. Sc. [iii]. Tamburlaine appears in [his cha]riot, drawn by the Kings of Trebizond & Soria, with Bits in their Mouths: He holding y^e Reins [in his] left hand, & a Whip in his right, scourgeth them; & thus begins the Scene, "Holla! ye pamper'd Iades of Asia, What, can ye draw but twenty Miles a day, And have so proud a Chariot at your Heels, And such a Coachman as great Tamburlaine?"

164. *hollow-pamper'd*] COWL (ed. 1923): *Hollow* is apparently a misquotation of Marlowe's "Holla".

164-5. cannot goe but] See note on I.i.231.

165. goe] SCHMIDT (1874): Walk.

compare with] *N.E.D.* (Compare v.¹ 4b): To vie *with*, rival.

166. *Caniballs*] JOHNSON (ed. 1765): Used by a blunder for *Hannibal*.—CARTWRIGHT (1866, p. 18): *Read Hannibals*. It seems utterly impossible Pistol could have made such a blunder; for Gower, speaking of him, says, "Such fellows are perfect in the great commanders' names: and they will learn you by rote where services were done."—*Henry V* III.vi.68-70.—COWL (ed. 1923): Elbow, on the other hand, makes the blunder of substituting "Hannibal" for "Cannibal": "O thou wicked Hannibal!" (*Measure* II.i.166-7).—IDEM (*T.L.S.* 26 March 1925, p. 222): It is hard to believe that even an Elizabethan audience can have immediately recognized the name "Hannibal" in Pistol's perversion of it, "Cannibal," unless, indeed, it had been previously prepared for the association of the name and the word. Pistol's blunder would, in fact, have had humorous associations for an audience that had the privilege of being acquainted with this quaint quatrain in Samuel Brandon's *Virtuous Octavia* (1598), I.i.119-122, in which "Cannibal" is in apposition to, and rhymes with, "Hannibal": "His ancient yeares, made craftie *Hanniball* Admire the proues, and vallour of his foe: Thrice bitter name, that cursed *Canniball*, By bloudie treason, made him life forgoe."

Troian Greekes] CARTWRIGHT (1866, p. 18): Pistol in his off-hand manner merely means Greeks before Troy.

166-7. damne them with] According to SCHMIDT (1875), the preposition expresses the effect of the action of the verb, "i.e. so that they may be in hell".

167. King *Cerberus*] ROOT (1903, p. 46): 'King Cerberus' ... is one of Pistol's confusions, and has nothing to do with the [many-headed dog].—COWL (ed. 1923): Pistol may have been led by a passage in Kyd's *Spanish Tragedy* [III.xv, *Works*, ed. Boas, 1901, p. 80] to associate in mind Cerberus with

wee fall foule for Toyes? 168

Host. By my troth Captaine, these are very bitter words. 170

Bard. Be gone, good Ancient: this will grow to a Brawle anon.

Pist. Die men, like Dogges; giue Crownes like Pinnes: Hauē we not *Hiren* here?

Host. On my word (Captaine) there's none such here. 175

169. *Captaine*] *caplane* Q (some Del. *dogs!* ... *pins!* Dyce, Hal. Cam. copies). +, Huds. et seq.

173-4. Verse in Ff, Cap. Varr. '78, *Crownes*] *crowns away* Cap. '85, Mal. Steev. Sing. Coll. i, Wh. i, 175. *On*] Ff, Rowe, Pope, Han. Knt, Coll. Dyce i, Wh. i, Hal. Del. Craig. Prose in Q, Rowe et cet. A Q. A' Sing. ii, Ktly. O' Theob. et cet.

Die men,] *Men* Q.

Dogges; ... Pinnes:] dogges ... pins, Q. dogs; ... pins. Coll. Wh. i,

the rulers of the nether-world. "*Cerberus*, awake. Solicit *Pluto*, gentle *Proserpine*," etc.

let ... roare] STEEVENS (Var. '85): Part of the words of an old ballad intitled, "What the father gathereth with the rake, the son doth scatter with the forke" [*Roxburghe Ballads* i, Ballad Society, 1869, p. 134]: "Let the welkin roare, Ile never give o're," &c. Again, in another ancient song called, *The Man in the Moon drinks Claret* [*Roxburghe Ballads* ii, Ballad Society, 1873, p. 257]: "Drink wine till the welkin roars."—COWL (*T.L.S.* 26 March 1925, p. 222): Cf. 1 *Tamburlaine* iv.ii.[45]: "the welkin crack".

168. fall foule] *N.E.D.* (Fall v. 86b): Fall foul. To clash, come into conflict (with); to quarrel [quoting this line as its earliest example].

Toyēs] ONIONS (1911): Thing[s] of no substance or value, trifling matter[s].

173. Die ... Dogges] COWL (*T.L.S.* 26 March 1925, p. 222): Gives ludicrous expression to the blood-lust of Tamburlaine (cf. 1 *Tamburlaine* iii.iii.[138]: "Let thousands die: their slaughtered carcasses," &c.).

giue ... Pinnes] Miss WINSTANLEY (ed. 1918): Probably another allusion to Tamburlaine, where the conqueror distributes crowns to his followers (iii.iii.[215-6]).—COWL (*T.L.S.* 26 March 1925, p. 222) quotes also 1 *Tamburlaine* iv.iv.[116-7], "take these three crowns, And pledge me, my contributory kings", and 2 *Tamburlaine* i.vi.23, "take here thy crown".

174.] MALONE (ed. 1790): I see no ground for supposing that the words bear a different meaning here from what they did in a former passage. He is still, I think, merely quoting the same play he had quoted before.

175. On ... here] THEOBALD (ed. 1733): What wonderful Humour is there in the good Hostess so innocently mistaking *Pistol's* Drift, fancying that he meant to fight for a Whore in the House, and therefore telling him, *On my Word, Captain, there's none such here.*

On] COWL (ed. 1923): Q A is a weakened form of "on" or "of".—[See note on i.ii.177.]

What the good-yere, doe you thinke I would denye her? 176
I pray be quiet.

Pist. Then feed, and be fat (my faire *Calipolis*.) Come,
giue me fome Sack, *Si fortune me tormente, sperato me con-* 179

175-6. *here.*] *here*, Q.

176. *good-yere*,] F₂F₃, Rowe. *good-*
yeare Q. *good-yeree*, F₄. *good-year*?
Pope. *good-jeer*? Theob. Warb. Johns.
Var. '73. *goujeres*? Han. *good-jeer*!
Varr. '78, '85. *good-year*! Cap. et cet.

177. *I pray*] Ff, Rowe, +, Varr.
Rann, Knt. *for Gods sake* Q, Cap.
et cet.

178-83. *Then ... nothing?*] Prose Q,
Ff, Rowe. Prose through *contente*;
then three lines of verse ending *fire*:
... there: ... nothing? Pope, +, Var. '73.
Prose through *sack*; then four lines of
verse ending *contento*. *... fire: ...*
there. ... nothing? Cam. Cowl. Six
lines of verse ending *Calipolis*.—*...*
sack.—*... contento*.—*... fire: ... there.*
... nothing? Cap. et cet.

178. (*my ... Calipolis*.)] *my ...*
Calipolis; Rowe, +, Varr. Rann,
Mal. Steev. Varr. Sing. Knt. (subs.).

179. *giue me*] Ff, Rowe, +, Var.

'73, Knt, Dyce i, Hal. *giues* Q.
give's Cap. et cet.

Sack,] *Sack*. Rowe et seq.

179-80. *Si ... contente*.] Ff, Rowe
iii, Wh. i, Del. *si fortune me tor-*
mente sperato me contento, Q. *Si*
fortune me tormente, sperato me con-
tento. Rowe i, ii, Cam. +, Neil. *Si*
fortuna me tormente, sperato me
contente. Pope, Theob. *Si fortuna*
me tormenta, il sperare me contenta.
Han. Warb. *Si fortuna me tormenta,*
spero me contenta. Johns. Var. '73.
Se fortuna me tormenta, il sperare
me contenta. Coll. *Se fortuna mi*
tormenta, lo sperare mi contenta.
Dyce, Hal. Huds. i, Irv. *Sè fortuna*
me tormenta, la speranza me con-
tenta. Sta. *Se fortuna me tormenta,*
ben sperato me contenta. Ktly. *Si*
fortuna me tormente, sperato me
contento. Craig. *Si fortuna me tor-*
menta, sperato me contenta. Cap. et
cet.

176. *What the good-yere*] See note on ll. 59-60 above.

178. *Then ... Calipolis*.] STEEVENS (Var. '73): This is a burlesque on a line
in ... *The Battel of Alcazar*, &c. printed in 1594, in which Muley Mahomet
enters to his wife with lyon's flesh on his sword: "Feede then and faint not
faire Calypolis" [ed. Greg, M.S.R., 1907, l. 596]. And again, in the same
play [l. 584], "Hold thee Calypolis feed and faint no more."—IDEM (Var. '78):
And again [l. 617-8]: "Feede and be fat that we may meete the foe With
strength and terror to reuenge our wrong."

179-80. *Si ... contente*] As Pistol's vaunt seems to be a mixture of two or
three languages, many editors have tried to correct it (see textual notes), but,
as JOHNSON (ed. 1765) says, "perhaps it was intended that *Pistol* should
corrupt [the original]".—[See note on l. 160.]—CAMBRIDGE EDITORS (1864):
All the editors assume that Italian is the language meant ... If Pistol's
sword were a Toledo blade, the motto would be Spanish.—FARMER (Var. '73):
Pistol is only a copy of Hannibal Gonsaga, who vaunted on yielding himself a
prisoner, as you may read in an old collection of tales, called *Wits Fits and*
Fancies [by Anthony Copley, 1595]. "*Si fortuna me tormenta, Il speranza*
me contenta." [I have not succeeded in locating this passage in Copley's
book.—ED.] And Sir Richard Hawkins, in his [*Observations*, 1622; ed.
Bethune, Hakluyt Society, 1847, p. 25], throws out the same gingling distich
on the loss of his pinnace.—DOUCE (1807, i. 452 f.): Pistol ... *continues to*

tente. Feare wee broad-sides? No, let the Fiend giue fire: 180
Giue me some Sack: and Sweet-heart lye thou there:
Come wee to full Points here, and are *et cetera*'s no-
thing?

Fal. *Pistol*, I would be quiet.

Pist. Sweet Knight, I kisse thy Neaffe: what? wee haue 185

181. *Sweet-heart lye*] *sweet hartlie*
Q (some copies).

[to his Sword. Cap. Laying
down his sword. Johns. Var. '73 et
seq.

182. *here,*] Han. Coll. Dyce, Hal.
Wh. i, Del. Huds. i, Irv. Craig.
here? Q. *here;* [feizing upon a Bottle.]
Cap. *here;* Ff et cet.

et *cetera*'s] & *cæteraes*, Q.
& *cætera*'s F₄, Rowe. & *cætera*'s

Pope, Theob. Warb. Johns. Cap. Var.
'73. et *ceteras* Sing. Ktly, Coll. iii,
Craig. et-*ceteras* Dyce, Hal. Huds. i.
etceteras Cam. +, Irv. Neil.

182-3. *nothing*] *no things* Q, Rid.

184. *Fal.*] *Fal.* [Seated] Irv.

185. *I*] Om. Ff, Rowe.

Neaffe] Q, Ff, Rowe. *Fist*
Seq. *neaf* Cap. Cam. ii, Neil. Cowl.
neif Pope et cet.

handle his sword, and ... reads the motto on it ... It is to be observed that most of the ancient swords had inscriptions on them ... [On] an old French *rapier* in the authors possession, ... these lines are engraved: *si fortune me tourmente l'esperance me contente*.—[*Pistol* was in no mood for *reading*.—ED.]

180. *giue fire*] *N.E.D.* (Fire *sb.* 14): Discharge of firearms; also in phrases, *to give fire* [&c.]

181. *Sweet-heart ... there*] See textual notes.—KEIGHTLEY (1867, p. 241): So, Cavalier Shift in Jonson's *Every Man out*, etc. III.i [ed. Herford & Simpson, 1925 +, iii. 510], says to his rapier "no, my deare, I will not bee diuorc't from thee."—COWL (ed. 1923): This gesture may have been suggested by a scene in *Mucedorus* [II.iii.1-4], where Bremo, a wild man, enters, carrying his club: "*Bre.* No passengers this morning? ... What, not one? then lie thou there, And rest thyselfe til I haue further neede."—[Cf. *Romeo* III.i.5-8, "Thou art like one of those fellows that when he enters the confines of a tavern claps me his sword upon the table, and says 'God send me no need of thee!'"]

182-3. *Come ... nothing*] JOHNSON (ed. 1765): That is, shall we stop here, shall we have no further entertainment.—CLARKE (ed. 1865): There is a play on the words "full points," in the double sense of 'weapon edges' and 'grammatical stops' ... It is as if he had said, 'Are we to come to a dead stop here, and is there to be no fighting fun?'—*N.E.D.* (Point *sb.* A29): A conclusion, completion, culmination, end, 'period.' Also *full point*. *Obs.*

nothing] There is at least as much likelihood that Q *no things* is right as that the F reading is. See p. 506.

185. *Neaffe*] POPE (ed. 1723): From *nativa*, i.e. a woman slave that is born in one's house.—IDEM (ed. 1728): He would kiss *Dol*.—THEOBALD (*Sh. Restored*, 1726, p. 146): I should very little expect that these Parties, in such a Ferment, should come to kissing ... I wonder Mr. Pope did not remember ... the same Word ... had past him in ... the *Midsummer Night's Dream* [IV.i.18]. "*Bot.* Give me your neaf, Mounsieur Mustardseed;—" And the Editor

feene the feuen Starres. 186

Dol. Thrust him downe stayres, I cannot endure fuch (E)
a Fustian Rascall.

Pift. Thrust him downe stayres? know we not Gallo-
way Nagges? 190

Fal. Quoit him downe (*Bardolph*) like a shoue-groat
shilling: nay, if hee doe nothing but speake nothing, hee 192

186. *the ... Starres*] Separate line *stayres?* *staires*, Q. *stairs!*
Cap. et seq.

187. *Thrust*] *For Gods sake thrust* 191. *Q. Quoit*] *Quaite* Q.
Q, Coll. Dyce, Sta. Wh. Hal. Cam. +, 192. *if hee*] *and a* Q. *an he* Coll.
Del. et seq. Dyce i, Sta. Wh. Hal. Del. *an a'*

stayres,] Q, Ff, Rowe, +. Cam. Glo. Irv. Craig, Her. Cowl.
stairs! Var. '73, Del. Craig. *stairs.* *an 'a* Dyce ii, iii, Huds. i, Neil.

Neil. *stairs*; or *stairs*: Cap. et cet. *hee*] *a* Q. *a'* Cam. Glo. Irv.
endure] *indure* Q. Craig, Her. Cowl. *'a* Dyce ii, iii,
Huds. i, Neil.

189. *him*] *me* Huds. i (Lettsom
conj.).

there tells us, that *Neafe*, was a *Yorkshire* Word for *Fist*.—COWL (ed. 1923):
[“I kiss thy neaf” is] Pistol’s rendering of the Spanish salutation *Beso las*
manos. I kiss your hands.

185–6. *what? ... Starres*] CAPELL (*Notes*, 1779, p. 174): The purport of it is,—
to curry favour with Falstaff, by putting him in mind that he had been his
companion ere now in night-adventures.

186. *the seuen Starres*] ONIONS (1911): Pleiades. Also an Elizabethan
name for the Great Bear, which may be meant in some of the Shn. instances.

188. *Fustian*] *N.E.D.* (*Fustian* *adj.* 3): Worthless, sorry, pretentious [quot-
ing this line].—Miss LINTHICUM (1936, pp. 108 f.): From its substitution for
silk materials, grew the figurative meaning of falseness, pretence, or bombast.

189. *Thrust*] *N.E.D.* (*Thrust* *v.* 1): To push, shove, drive. Chiefly with
adverb or advb. phr. (Now chiefly literary.) [Quotes this line.]

189–90. *Galloway Nagges*] JOHNSON (ed. 1765): Common hackneys.—
N.E.D. (*Galloway* 1): One of a small but strong breed of horses peculiar to
Galloway [quoting this line].—SUGDEN (1925, p. 213): He means that Doll is
like a Galloway nag, because anyone may ride her.

191. *Q. Quoit*] *N.E.D.* (*Q. Quoit* *v.* 2): To throw like a quoit [quoting this line as
its earliest example].

191–2. *shoue-groat shilling*] ONIONS (1911): Shilling coined in the reign of
Edward VI commonly used in the game of shove-groat.—SIEVEKING (*Sh.’s*
England, 1916, ii. 467 f.): The popular amusement of Shovel-board or Shuffle-
board consisted in driving a coin or disk by a blow with the hand along a
highly polished board into compartments marked out at one end of it. It was
also known by many synonyms—Shove-board, Shove-groat, Slide-groat, Slide-
thrift, and Slip-groat. The coin most commonly used was a shilling ... The
ease with which the coin slid along the smooth board is well illustrated by Ben
Jonson in *Every Man in his Humour* [ed. Herford & Simpson, 1925+, iii.
353]: “(They) made it runne as smooth, of the tongue, as a shoue-groat shilling”.

shall be nothing here.

193

Bard. Come, get you downe stayres.

Pist. What? shall wee haue Incision? shall wee em- 195
brew? then Death rocke me asleepe, abridge my dolefull
dayes: why then let grieuous, gaffly, gaping Wounds, 197

195-8. Prose through *Death*, then three lines of verse ending *days*: ... *wounds* ... *say*. Johns. Varr. Rann. Four lines of verse ending *embrew?* ... *days!* ... *wounds* ... *say!* Cap. Mal. et seq.

195. *What?*] *What* Q, F₃F₄, Rowe, Pope, Theob. Han. *What*, Warb. Johns. Var. '73.

195-6. *embrew?*] *imbrew?* Q, Johns. Varr. Rann. *embrew?* [Snatching up his Sword, and drawing. Cap. *imbrew?* [Snatching up his sword. Mal. *imbrue?*—[Snatching up his sword. Steev. et seq.

197. *Wounds,*] *wounds* Q, Theob. Warb. et seq.

195. **Incision**] COWL (ed. 1923): Bloodshed.

195-6. **embrew**] ONIONS (1911): (Of a person) absol. to commit bloodshed. [The line is the earlier of the two examples quoted by *N.E.D.*]—HERFORD (ed. 1928): A word of melodramatic flavour, used by Thisbe, *Dream* v.i.335.

196-8. **Death ... I say**] DOUCE (1807, i. 456): This is manifestly in ridicule of Sackville's *Complaynt of Henry duke of Buckingham*, in *The mirour for magistrates*: "where eke my graundsyr duke of Buckingham was wounded sore, and hardly skapte vntane. But what may boot to stay the sisters three? When Atropos perforce wil cut the threde: The doleful day was come when you might see Northampton fyeld with armed men orespred" [ed. Campbell, 1938, p. 319].

196. **Death ... asleepe**] STEEVENS (Var. '78): This is a fragment of an ancient song supposed to have been written by Anne Boleyn: "O death rock me on slepe, Bring me on quiet rest, &c."—CHAPPELL (1855, i. 238) prints the words and music from a MS. belonging to E. F. Rimbault; this is also the source of the text in Flügel's *Neuenglisches Lesebuch* (1895, i. 37). Chappell says that there is another copy, with an accompaniment for the lute, in Add. MS. 4900 (British Museum). F. M. PADELFORD (*Early 16th Century Lyrics*, 1907, p. 103) prints a text from Add. MS. 15,117, from which Chappell (ed. Woolridge, 1893, i. 111) quotes another setting. Miss E. M. BROUGHAM (*Corn from Olde Fieldes*, 1918, pp. 211 ff.) prints another version from Add. MS. 26,737.

196-7. **abridge ... dayes**] COWL (ed. 1923): Burlesquing, perhaps, Sabren's last speech in *Lochrine* [ed. McKerrow, M.S.R., 1908, ll. 2244-5]: "I my selfe ... Meane to abridge my former destenies". Cf. Kyd, *Soliman and Perseda* II.iii.[10]: "*Death. ... I abridgde his life*".—IDEM (*T.L.S.* 26 March 1925, p. 222): Cf. 1 *Tamburlaine* v.[ii.223]: "abridge thy baneful days".—"O dolefull day" occurs in Preston's *Cambises*, ed. Farmer (S.F.E., 1910), sig. C2^v.]

197. **grieuous ... Wounds**] COWL (*T.L.S.* 26 March 1925, p. 222): Cf. 1 *Tamburlaine* II.vii.[48-50]: "now doth ghastly death With greedy talents gripe my bleeding heart, And like a harpy tires on my life", and 2 *Tamburlaine* III.ii.[97]: "a gaping wound".

vntwin'd the Sisters three: Come *Atropos*, I say. 198
Hofl. Here's good stufte toward.
Fal. Giue me my Rapier, Boy. 200
Dol. I prethee *Iack*, I prethee doe not draw.
Fal. Get you downe stayres.
Hofl. Here's a goodly tumult: Ile forfwere keeping 203

198. vntwin'd] vntwinde Q. untwin'd F₂. untwine F₃F₄ et seq.

Atropos] *Atropose* Q.

[Drawing his Sword. Rowe, Pope, Theob. Han. Warb. Snatching up his sword. Johns. Varr. Rann.

199. *Here's*] *Hoere's* Johns. i.

good] *goodly* Q, Pope et seq.

200. [to the Page. Cap.

201. *prethee* ... *prethee*] Ff, Rowe, +, Knt, Sta. Wh. *pray thee* ... *pray thee* Q, Cap. et cet.

202. *Fal.*] *Fal.* [Drawing his sword] Irv.

[Drawing. Coll. Sta. Wh. i, Del. Craig. Bardolph and Page drive Pistol out. Irv. Drawing, and driving *Pistol* out. Rowe et cet. (except Q, Ff).

198. vntwin'd ... three] ROLFE (ed. 1880) quotes Thisbe's apostrophe to the fates in *Dream* v.i.327 ff.—Miss WINSTANLEY (ed. 1918): Pistol, as usual, hopelessly confuses his classical allusions and speaks as if the Three Sisters or Fates were twined or bound together.—COWL (*Sources*, 1928, p. 24) suggests that Sh. is burlesquing the invocation to the fates in Richard Edwards's *Damon and Pythias* (*Dramatic Writings*, ed. Farmer, 1906, p. 30): "Gripe me, you greedy grief And present pangs of death, You sisters three, with cruel hands With speed now stop my breath".

vntwin'd] Q vntwinde, according to *N.E.D.*, is a rare equivalent of *untwine*. It quotes Wyatt's version of Psalm xxxvii. 104 [*Poems*, ed. Foxwell, 1913, i. 202], Wyrley's *True Use of Armorie* (1592, p. 34), and Machin's *Dumb Knight*, sig. D2^v.

Come ... say] STEEVENS (ed. 1793): Perhaps Pistol alludes to a poem printed in *A Gorgious Gallery of gallant Inuentions*, &c. 4to. 1578. "The Louer complayneth of his Ladie's Inconstancy" ...: "I hate this lothsome life O *Atropos* draw nie, Vntwist y^e thred of mortall strife Send death and let mee die."—COWL (ed. 1923): Again, perhaps, burlesquing *Lochrine* [ed. McKerrow, M.S.R., 1908, l. 2228], where ... Sabren apostrophises Atropos: "Sweet *Atropos*, cut off my fatall thred".

199.] COWL (ed. 1923): Here's a nice "to-do" ... Mrs. Quickly may, however, be alluding to Atropos as "goodly stuff"; cf. "good stuff," the usual English translation of It[alian] *bona-roba* [see III.ii.26].

toward] ONIONS (1911): In preparation, about to take place, forthcoming.

200 ff.] GRAF (1892, p. 42): In the tavern scene, where he encounters Pistol, Falstaff's wit, otherwise so abundantly sparkling, seems to have dried up. He must even shake off his imperturbable phlegm to throw out the swashbuckler and for a long time afterwards he cannot overcome his anger.

203-4. keeping house] *N.E.D.* (Keep v. 35): To carry on and manage, to conduct as one's own (an establishment or business [viz. her tavern], etc.).

house, before Ile be in these tirrits, and frights. So: Mur-
ther I warrant now. Alas, alas, put vp your naked Wea- 205
pons, put vp your naked Weapons.

Dol. I prethee *Iack* be quiet, the Rascall is gone: ah,
you whorfon little valiant Villaine, you.

Hosf. Are you not hurt i'th'Groyne? me thought hee
made a shrewd Thrust at your Belly. 210

Fal. Haue you turn'd him out of doores?

Bard. Yes Sir: the Rascall's drunke: you haue hurt
him (Sir) in the shoulder. 213

204. *before*] *afore* Q, Mal. et seq.

tirrits] *territs* Coll.

frights] *frights*, Q.

204-5. *Murther*] Ff, Rowe, +, Cap.
Varr. Rann, Mal. Wh. Irv. *murder*
Q, Han. ii, Steev. et cet.

205. *now.* *Alas, alas,*] *now, alas,*
alas, Q. *now.* *Alas*, F₃F₄, Rowe i, ii.
you.—*Alas, alas!* Sing. i.

206. [Exeunt *Pistol*, and *Bardolph*.
Cap. Mal. Steev. Varr. Sing. Knt,
Coll. i, ii, Dyce, Sta. Wh. Hal. Cam.
+, Ktly, Del. Huds. Craig, Neil.
Exit *Bardolph*, driving out *Pistol*.
Coll. iii.

207. *prethee*] Ff, Rowe, +, Knt,
Sta. Wh. *pray thee* Q, Cap. et cet.

quiet,] *quiet*; Cap. et seq.

is] 's Q, Cam. +, Dyce ii, iii,
Huds. et seq.

gone,] Ff, Rowe, Pope, Theob.
Han. Warb. Cap. *gone*, Q. *gone*.
Johns. et cet.

208. *whorfon*] *whorfon*, Rowe, +,
Var. '73.

valiant] *vliant* Q.

209. *i'th'*] Q, Ff, Rowe, +, Cap.
Wh. *i'the* Var. '73 et cet.

hee] a Q. a' Sta. Cam. +,
Irv. Craig. 'a Dyce ii, iii, Huds. i,
Neil.

211. [Re-enter *Bardolph*. Cap. et
seq.

turn'd] *turned* Varr. '03, '13,
'21, Sing. i, Knt, Coll. Dyce, Sta. Hal.
Cam. Glo. Del. Craig, Her. Cowl.

of] a Q. o' Cam. Glo. Dyce ii
et seq.

212. *Yes*] *Yea* Q, Sta. Cam. +,
Irv. Neil.

Sir,] Coll. i, ii, Wh. i, Ktly,
Neil. (subs.). *fir*, Q, F₃F₄, Rowe, +,
Var. '73. *Sir* F₂. *fir*. Cap. et cet.

213. *in the*] *i'th* Q. *i' th'* Huds. ii,
Kit. *i'the* Cap. Cam. +, Dyce ii,
iii, Huds. i et seq.

204. *before*] Q *afore*, according to FRANZ (3 ed., 1924, §§424, 558), is a
dialectal form.

tirrits] *N.E.D.* (*Tirrit*): *rare*. A fit of fear or temper; an 'upset', dis-
turbance of one's equanimity [quoting only this line and a 19th-century imita-
tion of it].

205. *I warrant*] See note on II.i.22.

207. *be quiet*] This must refer to some superfluous thrashing about by
Falstaff after *Pistol* has gone.—ED.

209-10.] STEEVENS (ed. 1793): Falstaff had promised to marry Mrs.
Quickly, who, on this occasion, appears to have had the widow Wadman's
solicitudes about her.

210. *shrewd*] *N.E.D.* (*Shrewd* a. 8a): Severe, sharp, hard. Of a blow,
wound. *arch*. [Quotes this line.]

Fal. A Rascall to braue me.

Dol. Ah, you sweet little Rogue, you: alas, poore Ape, 215
how thou sweate'st? Come, let me wipe thy Face: Come
on, you whorson Chops: Ah Rogue, I loue thee: Thou
art as valorous as *Hector* of Troy, worth fiewe of *Agamem-* [g5^{va}]
non, and tenne times better then the nine Worthies: ah
Villaine. 220

Fal. A rascally Slaue, I will tosse the Rogue in a Blan-
ket.

Dol. Doe, if thou dar'st for thy heart: if thou doo'st, 223

214. *Rascall ... me.*] Ff. *rascall ...*
me? Q, Rid. *Rascal ... me!* Rowe, Pope,
Han. *rascal, ... me!* Theob. Warb.
Johns. Var. '73, Coll. Wh. i, Del.
Craig. *rascall! ... me?* Kit. *rascall*
... me! Cap. et cet.

215. *Ah*] A Q. Ay Rowe ii.

216. *sweat'st*] *sweatest* Dyce, Hal.
Cam. Glo. Craig, Her. Cowl.

Face:] *face*, Q. *Face---* Rowe,
+.

217. *Chops:*] *Chops*—. Rowe, +
(subs.). *chops:* [wiping him.] Cap.

Ah] a Q.

I] Ff, Rowe, +, Cap. Varr.
Rann, Knt. *yfaith I* Q. *i'faith I*
Mal. et cet. (subs.).

thee:] *thee*, Q. *thee---* Rowe,
+, Var. '73.

218. *fiewe*] *fifty* Rowe i, ii.

218-9. *Agamemnon,*] *Agamemmon;*
F₃. *Agamemnon;* F₂F₄, Rowe, +,
Var. '73.

219. *better*] *beater* Rowe ii.

ah] a Q, Pope, +, Rann.
Fal. A Anon. conj. apud Cam.

221. *A*] *Ah* Q, Rid.

223. *if ... if*] *and ... and* Q. *an ... an*
Dyce, Hal. Cam. +, Huds. i, Craig,
Neil. *an ... if* Sta.

dar'st] Q, Ff, Rowe, +, Cap.
Varr. Rann, Wh. Irv. Neil. *darest*
Mal. et cet.

215-33.] STOLL (*Sh. Studies*, 1927, pp. 160 f.): What is more in Shakespeare's vein is the thoroughly human, unabstracted comedy, when Falstaff, after chasing Pistol out of the lodging, tastes again and again his pitiful triumph and fights the battle over. ... Here the repetition, though a matter of situation, not an idiosyncrasy or trick of speech, is as human as it well can be. Though comical, it has little of the mechanical—or the musical, either—about it, and is not developed for its own sake.

215. *Rogue*] This line is the earliest example quoted by *N.E.D.* (*Rogue sb.* 3, "One who is of a mischievous disposition. Common as a playful term of reproof or reproach, and freq. used as a term of endearment by 17th c. dramatists.")

Ape] *N.E.D.* (*Ape sb.* 4): A fool. *Obs.*

217. *Chops*] *N.E.D.* (*Chops sb.*² 3): A person with fat or bloated cheeks [quoting this line and 1 *Henry IV* i.ii.131].

Ah] Both here and at l. 219 Q reads *a* for F *Ah*, no doubt erroneously, but at l. 221 Q reads *Ah* and F *A*, and again Q seems to be wrong.—ED.

219. *the nine Worthies*] ROLFE (ed. 1880): Commonly said to be three Gentiles: Hector, Alexander, Julius Cæsar; three Jews: Joshua, David, Judas Maccabæus; and three Christians: Arthur, Charlemagne, Godfrey of Bouillon.

221-2. *tosse ... Blanket*] COWL (ed. 1923): A punishment inflicted in contempt upon cowards.

223. *for thy heart*] *N.E.D.* (*For conj.* 9c): *For (one's) life*: in order to save

Ile canuas thee betweene a paire of Sheetes.

Enter Musique.

225

Page. The Musique is come, Sir.

(E^v)

Fal. Let them play: play Sirs. Sit on my Knee, *Dol.*
A Rascall, bragging Slaue: the Rogue fled from me like
Quick-siluer.

Dol. And thou followd'ft him like a Church: thou 230

225. Enter ...] After l. 226 Q, Sta.
Enter two or three Fidlers. Cap.
Enter *Musicians*. Dyce, Hal. Huds. i.

227. *play:*] *play*, Q. *play.* Coll.
Sta. Wh. Cam. +, Ktly, Del. Irv.
Craig, Neil.

Sirs.] *firs*, Q. *sirs*; [Mu-
sick.]—Sing. ii, Ktly.

227-8. *Dol.*] *Doll*, Q. Doll. [Mu-
sick.] Cap. Dyce ii, iii, Huds. i.

228. *Slaue:*] *Slave?* Rowe iii. *flaue!*
Q, Pope et seq.

230. *And*] Ff, Rowe, Knt. *Yfaith*
and Q. *I'faith* and Pope et cet.

follow'dst] *followedst* Varr. '03,
'13, '21, Sing. Knt. Coll. Dyce, Hal.
Cam. Glo. Ktly, Del. Craig, Her.
Cowl.

Church:] *church*, Q, Johns. i.
church. Johns. ii et seq.

one's life; also in hyperbolical use, as if one's life depended on it, with one's utmost efforts. Also in phrases like *I cannot do it for the life of me, for my heart, soul*, etc., where the sense is sometimes 'if it were to save my life', etc., and sometimes 'if I were to give my life', etc.

224. *canuas*] *N.E.D.* (Canvass *v.* 1): To toss in a canvas sheet, etc., as a sport or punishment; to blanket. *Obs.*—[Doll parrots Falstaff, promising to do for him what he has threatened to do to Pistol, but her real meaning is, of course, quite different.—ED.]

225 ff.] G. W. KNIGHT (*Shn. Tempest*, 1932, p. 57): Here [1 *Henry IV* III.i.245] music and family love is to be contrasted with the stress and turmoil of civil war ... An exactly analogous use of music occurs ... where the love of Doll Tearsheet for Falstaff rises to a lyric beauty before his departure for the wars.—[Whew!—ED.]

228-9.] MORGANN (1777, pp. 30 f.): [These] expressions, ... as they remember the cowardice of *Pistol*, seem to prove that *Falstaff* did not value himself on the adventure.—STOLL (*Sh. Studies*, 1927, p. 425): 'The rogue fled from me like quicksilver,' he reports, hugely to his own satisfaction (and that of Morgann), though just before that he had said that Pistol would not swagger with a Barbary hen if her feathers turned back in any show of resistance. ... [He] prolongs the precious moment, unique and unparalleled in his experience, by continually recurring to it.

229. *Quick-siluer*] ROLFE (ed. 1880) quotes *Hamlet* I.v.66, "swift as quicksilver".

230. *like a Church*] TIECK (c. 1794; *Das Buch*, 1920, p. 236): If this is the right reading, the wit here is very poor.—HORN (1823-7, iii. 49): The comparison of Falstaff's gait with the laborious progress of an huge old church, moved by some magician, is not inferior to the best wit [in the play].—DEIGHTON (ed. 1893): Looking as you followed him like some enormous building on the

whorfon little tydie Bartholmew Bore-pigge, when wilt 231
thou leaue fighting on dayes, and foyning on nights, and
begin to patch vp thine old Body for Heauen?

Enter the Prince and Paines disguis'd.

Fal. Peace (good *Dol*) doe not speake like a Deaths- 235
head: doe not bid me remember mine end.

231. *tydie Bartholmew*] *tydee Bartholmew* Q. *tiny Bartholomew* Han. *Bartholomew-tide* Huds. i (Walker conj.). *tiddy Bartholomew* Daniel.

Bore-pigge] *Boor-pig* F₄.

232. *on ... on*] Ff, Rowe, +. *a ... a* Q. *a' ... a'* Sing. ii, Ktly. *a- ... a-* Kit. *o' ... o'* Cap. et cet.

233. *Heauen?*] *heauen.* Q.

234. [*Scene X.* Pope i. *Scene XI.* Pope ii, Han. Warb. Johns.

Enter ...] Ff. *Enter Prince and Poynes.* Q. *Enter Prince Henry and Pains* disguis'd. Rowe, Pope,

Theob. i, Han. *Enter Prince Henry and Pains.* Theob. ii, Warb. Johns. Var. '73. *Enter the Prince, and Pains*, at a Distance, in the Habit of Drawers. Cap. *Enter, behind, Prince Henry and Pointz* disguised as Drawers. Dyce, Hal. Wh. i, Huds. i. *Enter, behind, Prince Henry and Pains*, disguised. Cam. +, Neil. *Enter, behind, prince Henry and Pains*, disguised like drawers. Var. '78 et cet.

Paines] F₂. *Poynes* Q. *Pointz* Dyce, Wh. i, Hal. Huds. i. *Pains* F₃F₄ et cet.

move.—COWL (ed. 1923): This image may have been suggested by Nashe, *Summer's Last Will* [l. 1031; *Works*, ed. McKerrow, 1904-10, p. 266], where Autumn says of Bacchus' paunch, "Me thinks, that (is) built like a round church."—[But a church does not move; I should think it would be a symbol of immobility as well as of bulk.—ED.]

231. *tydie*] *N.E.D.* (*Tidy a.* 2): In good condition, or of good appearance; fair, well-favoured, comely, bonny; fat, plump, healthy. Now *dial.* [Quotes this line.]—[First explained by REED (Var. '85) and BECKET (1815, ii. 62).]

Bartholmew] REED (Var. '85): It was the custom formerly to have booths in Bartholomew Fair [annual London carnival on 24 August], in which pigs were dressed and sold. [See Jonson's *Bartholomew Fair* (1614).]

Bore-pigge] SCHMIDT (1874): A young boar.

232. *on dayes ... on nights*] On temporal *on* see FRANZ (3 ed., 1924) §488. On Q *a daies ... a nights* see *N.E.D.* (*Adays adv. phr.*) and note on II.i.66.

foyning] STOLL (*M.P.* xii, 1914, p. 209) quotes Beaumont and Fletcher's *Loyal Subject* I.iv (*Works*, ed. Glover & Waller, 1905-10, iii. 91), "I thought you had fear'd no men: upon my conscience. You have try'd their strengths already; ... are you afraid of foining?" See note on II.i.13-6.

235. *Peace*] See note on II.i.105.

235-6. *Deaths-head*] *N.E.D.* (*Death's-head* 1): A figure or representation of a skull, *esp.* as an emblem of mortality.—RANN (ed. 1789): Whose usual motto is "*memento mori*".—[STEEVENS (Var. '73) shows that rings with death's-heads were commonly worn by bawds (a class to which Doll scarcely belongs). There may be an allusion to such rings here, but, if there is, it does not seem to add much point.—ED.]

Dol. Sirrha, what humor is the Prince of? 237

Fal. A good shallow young fellow: hee would haue made a good Pantler, hee would haue chipp'd Bread well. 240

Dol. They say *Poines* hath a good Wit.

Fal. Hee a good Wit? hang him Baboone, his Wit is as thicke as Tewksburie Mustard: there is no more conceit in him, then is in a Mallet. 244

237. *is*] 's Q, Cam. +, Dyce ii, iii, Huds. Irv. Neil.

238-9. *hee ... hee*] *a ... a* Q. *a' ... a'* Cam. Glo. Irv. Craig, Her. Cowl. 'a ... 'a Dyce ii, iii, Huds. i, Neil.

239. *haue*] *a* Q. *ha'* Cam. +, Dyce ii, iii, Huds. Irv. Neil. 'a' Kit.

chipp'd] *chipt* Q. *chipped* Varr. '03, '13, '21, Sing. i, Knt, Coll. Dyce, Sta. Hal. Cam. Glo. Del. Craig, Her. Cowl.

241, 366. *Poines*] Q, F2. *Pointz* Dyce, Wh. i, Hal. Huds. i. *Poins* F3F4 et cet.

241. *hath*] Ff, Rowe, Pope, Theob. i, Han. Cap. Varr. '78, '85, Rann, Knt, Sta. *has* Q, Theob. ii et cet.

242. *Baboone*,] *baboon!* Theob. Warb. et seq.

is] 's Q, Cam. +, Dyce ii, iii, Huds. Irv. Neil.

243. *there is*] *theres* Q. *there's* Cam. +, Dyce ii, iii, Huds. Irv. Neil.

237.] LLOYD (apud Singer, ed. 1856, v. 302): Mistress Doll Tearsheet, suborned to lead him on and betray him, ... asks him what humour the prince is of, with an evident glance at the Prince and Poins ... in the background.—[It is, of course, impossible to say whether Sh. intended to convey the impression that Doll is in the plot to discomfit Falstaff, but it does not seem to me at all necessary to suppose so.—ED.]

humor] SCHMIDT (1874): Cast of mind, temper, [disposition].

238. A ... fellow] DEIGHTON (ed. 1893): A good enough sort of a fellow, but not over-burdened with brains.

239. Pantler] HANMER (ed. 1743, glossary): The officer in a great family who keeps the bread.

chipp'd] N.E.D. (Chip v.¹ 1): *To chip bread*: to pare it by cutting away the crust. Obs. [Quotes this line.]—[Unless Falstaff means merely that the prince would do well enough in a menial occupation, I should think that this would carry on the idea of *shallow*; it was a virtue in a pantler not to cut off too much. COWL (ed. 1923) quotes William Physician, *Book of Simples* (1562): "In great men's houses the bread is chipped and so largely pared that much of it is abused and shamefully made into soppe for dogges".—ED.]

241. Wit] See note on 1.ii.157.

243. Tewksburie Mustard] GREY (1754, i. 353): *Tewksbury* is a fair market town in the county of *Gloucester*, noted for the *mustard balls* made there, and sent into other parts.

243-4. conceit] N.E.D. (Conceit sb. 8d): Gaiety of imagination, wit [quoting this line].

244. Mallet] Usually taken as meaning a wooden hammer, but KNIGHT (ed. 1839) and DELIUS (ed. 1857) explain it as *mallard*, i.e. the male wild duck, of which *mallet* is a 17th-century spelling. I do not know of any association of the mallard and stupidity.—ED.

Dol. Why doth the Prince loue him fo then? 245

Fal. Because their Legges are both of a bignesse: and
hee playes at Quoits well, and eates Conger and Fennell,
and drinckes off Candles ends for Flap-dragons, and rides 248

245. *doth*] Ff, Rowe, +, Cap. Varr. *joint-stools*; ... *grace*; Var. '73. *well*,
Rann, Knt, Sta. *does* Q, Mal. et cet. ... *fennel*, ... *flap-dragons*; ... *boys*;
247. *hee*] a Q. a' Cam. Glo. Irv. ... *joint-stools*; ... *grace*; Ktly. *well*;
Her. Cowl. 'a Dyce ii, iii, Huds. i. ... *fennel*; ... *flap-dragons*; ... *boys*; ...
247-50. *well*, ... *Fennell*, ... *Flap-* *joint-stools*; ... *grace*; Cap. et cet.
dragons, ... *Boyes*, ... *Ioynd-stooles*,
... *grace*] Q, Ff, Rowe, +, Glo. Wh. 248. *off*] of F₃F₄.
ii, Irv. Craig, Her. Neil. *well*, ... *Candles*] *candles*' Theob. ii,
fennel; ... *flap-dragons*; ... *boys*; ... Warb. et seq.
... *ends*] *end* Pope, Han.

246-57.] CLARKE (*Sh. Key*, 1879, pp. 681 f.): He satirises several accomplishments in which those who wished to acquire the reputation of being dashing fellows strove for proficiency.—MISS BAILEY (*California Chronicle* xxxii, 1930, p. 98): This is Falstaff's—and Shakespeare's—opinion in earnest.—SPRAGUE (1935, p. 303): Falstaff [may] confide to Mrs. Tearsheet that the Prince was a "shallow young fellow" who "would have made a good pantler"—[but] we know better, and make the necessary allowances.

247. *Conger and Fennell*] On conger see note on l. 55 above. Fennel is, according to ONIONS (1911), a "fragrant yellow-flowered perennial, *Faeniculum vulgare*, used in fish-sauces", and according to both him and Schmidt, considered an emblem of flattery.—STEEVENS (Var. '73): *Conger with fennel* was formerly regarded as a provocative.—IDEM (Var. '78) refers to *Philaster* II.ii (*Works of Beaumont & Fletcher*, ed. Glover & Waller, 1905-10, i. 93): "your Grace must flie *Phlebotomie*, fresh Pork, Conger, and clarified Whay; They are all dullers of the vital spirits."—NARES (ed. 1859): Therefore, to eat *conger and fennel*, was to eat two high and hot things together, which was esteemed an act of libertinism.—WHITE (ed. 1859): The explanation universally given since Steevens' note, that conger and fennel were considered provocatives, is not sustained by contemporary authority; and in the very passage in *Philaster* II.ii to which he refers, "the wanton Spanish prince" is advised to abstain from this article of luxury because it is a "duller of the vital spirits".—BEISLY (1864, p. 158): [Fennel] was used as a sauce with fish *hard of digestion*.—COWL (ed. 1923): *I.e.* has a good digestion and a dull wit. The conger is described by writers on gastronomy as having remarkably firm and hard "flesh" which needs much stewing to render it digestible. ... [The warning against conger &c. given Pharamond in *Philaster* means] they will make you grow stupid and fat.

248. *drinckes ... Flap-dragons*] STEELE (*Tatler* No. 85, 25 Oct. 1709): There is a play, Jenny, I have formerly been at when I was a student: we got into a dark corner with a porringer of brandy, and threw raisins into it, then set it on fire. My chamber-fellow and I diverted ourselves with the sport of venturing our fingers for the raisins; and the wantonness of the thing was to see each other look like a dæmon, as we burnt ourselves, and snatched out the fruit. This fantastical mirth was called Snap-Dragon.—JOHNSON (Var. '73):

the wilde-Mare with the Boyes, and iumpes vpon Ioyn'd-
 ftooles, and fweares with a good grace, and weares his 250
 Boot very smooth, like vnto the Signe of the Legge; and
 breeds no bate with telling of discreete stories: and such 252

249-50. *Ioyn'd-ftooles*] Q, Ff, Wh. Craig, Neil.
 Neil. *joined-stools* Cam. Glo. Her. Legge;] Legge, Q, F₄, Rowe, +,
 Cowl. *joint Stools* Rowe et cet. Glo. Wh. ii, Irv. Craig, Her. Neil.
 (subs.). 252. *discreete*] *indiscreet* Warb. *his*
 251. *Boot*] *bootes* Q, Cam. +, Irv. *secret* Vaughan.

A *flap-dragon* is some small combustible body, fired at one end, and put afloat in a glass of liquor. It is an act of topers' dexterity to toss off the glass in such a manner as to prevent the *flap-dragon* from doing mischief.—[In his dictionary, Johnson gives another description apparently more accurate, for it is quoted by *N.E.D.*: "A play in which they catch raisins out of burning brandy and, extinguishing them by closing the mouth, eat them".]—STEEVENS (Var. '78) quotes Beaumont & Fletcher's *Monsieur Thomas* II.ii (*Works*, ed. Glover & Waller, 1905-10, iv. 110): "carowse her health in Cans And candles ends".—NARES (ed. 1888): As a feat of gallantry, to swallow a *candle's-end* formed a more formidable and disagreeable flap-dragon than any other substance, and therefore afforded a stronger testimony of zeal for the lady to whose health it was drunk.—[Some succeeding editors state that the trick was to drink off the liquor and the rest that it was to swallow the flap-dragon.]

248-9. *rides the wilde-Mare*] DOUCE (1807, i. 458): Another name for the childish sport of *see-saw*.—HALLIWELL (ed. 1861) describes an old game something like leap-frog which was called "the wild mare", but it does not seem likely that this phrase alludes to it.—ED.

249. *Boyes*] DELIUS (ed. 1857): Servants or waiters.—COWL (ed. 1923): Youngsters.

249-50. *Ioyn'd-stooles*] *N.E.D.* (Joint-stool 1): A stool made by a joiner, as distinguished from one of more clumsy workmanship. *Obs.*

250. *with a good grace*] *N.E.D.* (Grace *sb.* 1c): (With a mixture of branch II [=favor]), *with a good grace*, with a show of willingness, as though pleased to do so.—[Or perhaps Falstaff means merely *very well*.—ED.]

250-1. *weares ... smooth*] COWL (ed. 1923): Poinis, having a good leg, wore well-fitting boots. Those, on the contrary, whose legs were indifferent, would wear ruffled boots.

251. *the Signe ... Legge*] ROLFE (ed. 1880): A sign over the shop-door of a boot-maker (Hunter).

252. *bate*] *N.E.D.* (Bate *sb.* 1): Discord. *Obs.*

with ... stories] STEEVENS (Var. '78): I suppose by *discreet stories*, is meant what suspicious masters and mistresses of families would call *prudential information*; i.e. what ought to be known, and yet is disgraceful to the teller.—DOUCE (1807, i. 458): [Falstaff means that] *he excites no censure for telling them modest stories*; or in plain English, he tells them nothing but *immodest* ones.—LEE (ed. 1908): In other words, his indecencies satisfy all demands.—COLLINS (ed. 1927): Probably "slandrous stories told in confidence".

other Gamboll Faculties hee hath, that shew a weake 253
Minde, and an able Body, for the which the Prince admits
him; for the Prince himselfe is such another: the 255
weight of an hayre will turne the Scales betweene their
Haber-de-pois.

Prince. Would not this Naue of a Wheele haue his
Eares cut off?

Poin. Let vs beat him before his Whore. 260

Prince. Looke, if the wither'd Elder hath not his Poll

253. *hee hath*] *a has* Q. *he has* Coll.
Dyce i, Hal. Del. Wh. ii. *a' has* Cam.
Glo. Irv. Craig, Her. Cowl. *'a has*
Dyce ii, iii, Huds. i, Neil.

255. *him; ... another:] him: ... an-*
other, Q, Var. '73. *him, ... another*,
Johns. *him. ... another*; Neil.

256. *an*] Ff, Rowe, +, Var. '73,
Wh. i. *a* Q, Cap. et cet.

the] Om. Q, Cap. Rid. Kit.

257. *Haber-de-pois*] Ff, Rowe. *ha-*
ber de poiz Q, Sing. ii, Ktly. *Averdu-*
pois Pope, +, Cap. Varr. Rann, Mal.
Steev. *avoirdupois* Var. '03 et cet.

258. *Prince*.] P. Hen. [To *Poins*.]
Coll. ii. *Prince*. [Aside to *Poins*]
Irv.

259. [Apart to *Poins*. Coll. iii.

260. *Poin*.] *Poynes* Q. *Poins*.
[Aside to *Prince*] Irv.

Let vs] Ff, Rowe, +, Var. '73,
Knt, Dyce i, Hal. *Lets* Q. *Let's*
Cap. et cet.

261. *Prince*.] *Prince*. [Aside to
Poins] Irv.

if] Ff, Rowe, +, Cap. Varr.
Rann, Mal. Steev. Varr. Sing. Knt,
Sta. Wh. i, Ktly. *where* Q. *wher*
Neil. *wher* Kit. *whether* Coll. et cet.

wither'd] *withered* Varr. '03,
'13, '21, Sing. i, Knt, Coll. Dyce, Sta.
Hal. Cam. Glo. Del. Craig, Her.
Cowl.

not] no Rowe ii.

Poll] *poule* Q.

253. Gamboll] *N.E.D.* (Gambol *sb.* 4): *attrib.* (quasi-*adj.*) Sportive, play-
ful. *Obs.* [Quotes this line as its earliest example.]

that] On the use of *that* to denote "a hypothetical person or an indefinite
class", see ABBOTT (1870) §268.

254. *admits*] *N.E.D.* (Admit *v.* 1d): To allow to enter, let in, receive into the
number or fellowship of. *Obs.*

256. *turne the Scales*] As the omission of the article in a phrase like this
seems exceptional (see FRANZ, 3 ed., 1924, §267), perhaps Q *turne scales* is a
typographical error.

258. *Would*] COLLINS (ed. 1927): *I.e.* should.

Naue of a Wheele] CLARKE (ed. 1865): A name comprising allusion to
Sir John's combined *knavery* and rotundity.

258-9. *haue ... off*] Miss WINSTANLEY (ed. 1918): A Star-Chamber penalty
for defaming royalty.

261. *Looke, if*] Q *Looke where*, in which *where* is the contracted form of
whether.—*N.E.D.* (Look *v.* 3d): With indirect question: To consider, ascertain
(*who, when, whether*, etc.). *Obs.*—[Cf. l. 268 below. See p. 506.]

Elder] SCHMIDT (1874): Aged person. [This line is the earliest example
quoted by *N.E.D.* of this sense (*Elder sb.*³ 2b).]—DEIGHTON (ed. 1893): There
is a pun on the elder tree. So *Poins*, l. 334, calls him a 'dead elm.'—COWL
(ed. 1923): This is possibly a reference to the elder-tree, with an allusion to the

claw'd like a Parrot.

262

Poin. Is it not strange, that Desire should so many yeeres out-lieue performance?

Fal. Kisse me *Dol.*

265

Prince. *Saturne* and *Venus* this yeere in Coniunction? (E2) What sayes the Almanack to that?

Poin. And looke whether the fierie *Trigon*, his Man, be not lisping to his Masters old Tables, his Note-Booke, 269

262. *claw'd*] *clawed* Varr. '03, '13, '21, Sing. i, Knt. Coll. Dyce, Sta. Hal. Cam. Glo. Del. Craig, Her. Cowl.

263. *Poin.*] *Poynes* Q. *Poins.* [Aside] Irv.

264. *performance?*] *performance.* Q

265. *me*] *me*, F₄ et seq.

[She kisses him. Cap. Coll. iii.

266. *Prince.*] *Prince.* [Aside] Irv.

267. *the*] *th'* Q, Kit.

268. *Poin.*] *Poyns* Q. *Poins.* [Aside] Irv.

Man,] *man*, [seeing *Bardolph* sweet upon the Hostefs.] Cap.

269. *lisping to ... Tables*] *clapping too ... tables* Han. Warb. *licking too ... tables* Farmer conj. *clasping to ... tables* or *clipping to ... tables* Coll. conj. *liping too ... tables* Vaughan. *list'ning to ... tales* Long MS. apud Cam. *listing to ... babbles* Kinnear.

Masters] *master*, Q. *master*

Rid.

support Falstaff is giving to Doll. Cf. ... Lyly, *Euphues* (Works, ed. Bond, 1902, i. 194): "the Elder tree thoughe hee bee fullest of pith, is farthest from strength".

266. *Saturne ... Coniunction*] JOHNSON (ed. 1765): This was indeed a prodigy. The Astrologers, says *Ficinus*, remark, that *Saturn* and *Venus* are never conjoined.—LYNN (*Athenæum* 17 July 1886, p. 92): Why this dictum of the mediæval platonist Ficino should have been so universally accepted seems hard to say. A conjunction between Venus and Saturn is by no means an unusual phenomenon, although it most frequently occurs when the planets are below the horizon, or, at any rate, very low in the heavens.

Saturne] COOKE (*Macmillan's* li, 1885, p. 468): According to Ptolemy, Saturn "regulates the final old age, as agreeing with his chilliness. He obstructs the mental movements, the appetites and enjoyments, rendering them imbecile and dull, in conformity with the dulness of his own motion." Hence Prince Henry's witticism.

Coniunction] *N.E.D.* (Conjunction 3): An apparent proximity of two planets or other heavenly bodies; the position of these when they are in the same, or nearly the same, direction as viewed from the earth.

268. *looke whether*] See note on l. 261 above.

fierie Trigon] STEEVENS (Var. '78): *Trigonum igneum* is the astronomical term when the upper planets meet in a fiery sign.—IDEM (Var. '85): The *fiery Trigon*, I think consists of *Aries*, *Leo*, and *Sagittarius*.—[This is the usual explanation, but ANDERS (1904, p. 245) says that a trigon is simply three signs of the zodiac, the fiery trigon being the three mentioned by Steevens (as distinguished from the airy, watery, and earthy trigons), and he is supported by KNOBEL (*Sh.'s England*, 1916, i. 460) and, I judge, by *N.E.D.* (Triplicity 3). The allusion is, as usual, to Bardolph's red face.—ED.]

269. *lisping to*] WARBURTON (ed. 1747): We should read "CLASPING TOO

his Councill-keeper?

270

Fal. Thou do'st giue me flatt'ring Buffes.

Dol. Nay truely, I kisse thee with a most constant heart.

Fal. I am olde, I am olde.

Dol. I loue thee better, then I loue ere a scuruie young 275

270. *Councill-keeper?*] *counsel-keeper*. Cap. Var. '78 et seq.

[*Bardolph* talks to *Hostess*.

Coll. iii.

271. *flatt'ring*] Ff, Rowe, Wh. i. *flattering* Q, Pope et cet.

272. *Nay truely*] *By my troth* Q, Pope, +, Var. '73, Dyce, Hal. Cam. +, Huds. et seq.

a] Om. F₃F₄.

275. *better, ... loue*] *better ... loue*, Q. *ere*] *e're* F₄. *e'er* Rowe et seq.

his master's old Tables," &c. *i.e.* embracing his master's cast-off whore, and now his bawd, (*his note-book*).—STEEVENS (Var. '73): I believe the old reading to be the true one. *Bardolph* was very probably drunk, and might *lisp* a little in his courtship.—IDEM (Var. '78): [*Bardolph*] might assume an affected softness of speech, like Chaucer's *Frere* [*Canterbury Tales*, Prolog 264–5]: "Somwhat he lipsed, for his wantownesse, To make his English swete up-on his tonge." Or, like the *Page* in the *Mad Lover* of Beaumont and Fletcher [I.i; *Works*, ed. Glover & Waller, 1905–10, iii. 11], who "Lisps when he lists to catch a Chambermaid." Again, in *Love's Labour's Lost* [v.ii.323]: "A' can carve too, and lisp."—IDEM (ed. 1793): Again, in Marston's [*Scourge of Villanie*, 1598, Satire viii; ed. Bullen, 1887, iii. 356]: "Lisping, 'Fair saint, my woe compassionate; By heaven! thine eye is my soul-guiding fate'."—FARMER (Var. '73, Appendix II): Perhaps ... we might read *licking*: *Bardolph* was *kissing* the *hostess*; and old ivory books were commonly cleaned by *licking* them.—MALONE (*Suppl.*, 1780): The reading proposed by Dr. Farmer ... is countenanced by a passage in *Sir John Oldcastle*, 1600 [ed. Simpson, M.S.R., 1908, ll. 683–5]: "Constable ... maister Harpoole, I will haue one busse too. *Harp.* No licking for you Constable, hand off, hand off."—MASON (1785, p. 190): *To lisp* is the right reading, and means to speak in the soft voice of a lover. ... In the *Devil is an Ass* [II.i; *Ben Jonson*, ed. Herford & Simpson, 1925 +, vi. 197], when Fitz-dottrell finds Pug making love to his wife, he says, "I'll helpe your lisping."—MALONE (ed. 1790): So in the *Merry Wives of Windsor* [III.iii.59–62] *Falstaff* apologizes to Mrs. Ford for his concise address to her, by saying, "I cannot cog, and say thou art this and that, like a many of these lisping hawthorn-buds, that come like women in men's apparel, and smell like Bucklersbury in simple time."—COWL (ed. 1923): Courting with an affected refinement of enunciation.

269–70. *his Masters ... Councill-keeper*] ONIONS (1911): Table, writing tablet, memorandum book; esp. pl. [Cf. IV.i.211.].—*N.E.D.* (*Counsel sb.* 9): Counsel-keeper, a confidant [quoting this line].—WARBURTON (ed. 1747): Now [*Falstaff's*] bawd.—MALONE (ed. 1790): The old table-book was a *counsel-keeper*, or a register of secrets; and so also was Dame Quickly.

275. *ere a*] *N.E.D.* (*Ever adv.* 8a): Any at all (now *vulgar*).—[See FRANZ (3 ed., 1924) §272.]

Boy of them all.

276

Fal. What Stuffe wilt thou haue a Kirtle of? I shall receiue Money on Thurfday: thou shalt haue a Cappe to morrow. A merrie Song, come: it growes late, wee will to Bed. Thou wilt forget me, when I am [g5^{vb}] gone. 281

Dol. Thou wilt fet me a weeping, if thou fay'ft so: proue that euer I dresse my selfe handsome, till thy returne: well, hearken the end. 284

277. *thou*] Ff, Rowe, +, Var. '73, Knt, Dyce i, Hal. Del. Om. Q, Cap. et cet.

278. *on*] *a* Q, Kit. *o'* Cap. Cam. +, Dyce ii, iii, Huds. et seq.

thou] Om. Q, Cam. +, Dyce ii, iii, Huds. Neil.

279. *come:] come* Q.
late,] late; or late: Coll. Dyce, Wh. Hal. Cam. +, Del. et seq.

280. *wee will*] Ff, Rowe, +, Var. '73, Knt, Dyce i, Wh. i, Hal. *weele* Q. *we'll* Cap. et cet.

Bed.] bed, Q.

Thou wilt] Ff, Rowe, +, Var. '73, Knt, Dyce i, Wh. i, Hal. *thou't* Q, Cap. Neil. *Thou'lt* Var. '78 et cet.

282. *Thou wilt*] Ff, Rowe. *By my troth thou't* Q, Neil. *By my troth thou wilt* Pope, +, Var. '73, Dyce i, Hal. *Thou't* Cap. *By my troth, thou'lt* Var. '78 et cet.

if] Ff, Rowe, +, Var. '73, Knt, Wh. i. *and* Q, Coll. ii. *an* Cap. et cet.

fay'ft] *fayest* Varr. '03, '13, Sing. Knt, Dyce, Hal. Cam. Glo. Ktly, Coll. iii, Her. Cowl.

283-4. *returne:] returne,* Q. *return---* Rowe, +. *return.*—Varr. Rann, Mal. Steev. Varr. Sing. Coll. i, ii, Sta. Wh. i, Ktly, Del. Irv.

284. *the] a'th* Q. *at the* Cam. Glo. Wh. ii, Craig, Her. Neil. *o' the* Cowl. *o' th'* Kit. *at thy* Vaughan.

277-8. *thou ... thou*] Q omits both pronouns; a good many editors omit the first but not the second. It may be that the omission of such a pronoun was a little more common in a question than in a declarative statement.—ED.

277. *Kirtle*] The early commentators carried on a long controversy over the meaning of this word, which may be read in Var. and in Gifford's ed. of Jonson (1816), ii. 260.—Miss LINTHICUM (1936, p. 185 f.): Used over petticoats and farthingale as an outside dress, but a gown or cloak was worn over it. It consisted of a separable bodice, called a 'pair of bodies', and a skirt. ... The kirtle was open in front from neck to feet, the stomacher filling in the opening of the bodice.

278. *on*] Q *a* is the M.E. preposition, =on; see *N.E.D.* (*A prep.*¹ 8). Cf. II.i.66, l. 232 above.

283-4. *proue ... returne*] DEIGHTON (ed. 1893): I shall never in your absence wish to attract any one's admiration.

283. *handsome*] *N.E.D.* (*Handsome a.* 3): Proper, fitting, seemly, becoming, decent.

284. *hearken the end*] The F reading can be explained; ABBOTT (1870, §199) says "the preposition is also sometimes omitted before the *thing* heard after verbs of hearing" and quotes *Tempest* I.ii.122, "hearkens my brother's suit". See *N.E.D.* (*Hearken v.* 4 *trans.*).—SCHMIDT (1874): =listen to the end of the piece of music? or wait, and judge when all is done?—CLARKE (*Sh. Key*, 1879,

Fal. Some Sack, *Francis*.

285

Prin. Poin. Anon, anon, Sir.

Fal. Ha? a Bastard Sonne of the Kings? And art not thou *Poines*, his Brother?

Prince. Why thou Globe of finfull Continents, what a Life do'st thou lead?

290

Fal. A better then thou: I am a Gentleman, thou art

286, 301, 321, 334. *Poin.*] *Poynes*
Q.

286. [coming forward. *Cap. Cam.*
+, *Irv. Craig, Neil.* (subs.). ad-
vancing. *Mal. Steev. Varr. Sing. Knt,*
Coll. Dyce, Sta. Wh. i, Hal. Ktly,
Del. Huds. i.

287. *Ha?*] *Ha!* [starting up.] *Cap.*

288. *Poines, his*] *Ff, Cap. Varr.* '78,
'85, *Coll. ii. Poynes his Q. Poins's*
Rann (Ritson conj.). Pointz his
Dyce, Wh. i, Hal. Huds. i. Poins
his Rowe et cet.

p. 558): 'Wait for,' 'bide the coming of'.—*ROLFE* (1880): Wait, and judge when all is done.—*DEIGHTON* (ed. 1893): Wait till you return and then see whether I have not been true to you.—*COWL* (ed. 1923): An allusion to the Latin saying "*respite finem*"; or to the proverb "*Time tries all*." ... I read *o' the end*, in preference to *at the end*; *N.E.D.* gives no example of "*hearken at*," and the contraction "*a*" for "*at*" is unusual. [*N.E.D.* (*Hearken v. 1*) gives examples of *hearken of*.]

286. *Anon, anon, Sir*] *REED* (Var. '85): The usual answer of drawers at this period.—[Cf. *1 Henry IV* II.iv.25 ff., and see note on l. 18 above.]

287 ff.] *JOHNSON* (ed. 1765): The improbability of this scene is scarcely balanced by the humour.—*PYE* (1807, p. 175): As it happens there is no improbability at all here, *Falstaff* is so taken up with his mistress that nothing is so probable as that he should not cast his eye towards the waiters at all; and the moment the prince speaks he discovers him. Perhaps of the thousand instances of disguised characters in the drama, this is the only one free from the least shadow of improbability.—*LLOYD* (apud *Singer*, ed. 1856, v. 306): When the Prince and Poins discover themselves in the drawer's jerkins he first affects to try to divert their thoughts from the calumnies he had been uttering within their hearing, then he excites their curiosity for his defence, and when appealed to to characterize his companions as the wicked, with wits running over with cunningest associations he lingers—I can see him, with an expression of the moving and then steady eye that now seems gloating in fancy over the rich variety of the coming evasion, and now assumes the mock embarrassment of a nonplus till Poins jogs the wine cask impatiently [l. 334]—and with a deliberateness still more racy than the eager alacrity expected of him, answer he does.

288. *Poines, his Brother*] *RITSON* (1783, p. 98): (*I.e.* *Poines's brother* or brother to Poins)? a vulgar corruption of the genitive case!

289. *Continents*] *DELIUS* (ed. 1857): The various continents on the globe of the earth, which the obese *Falstaff* represents, and a receptacle for sins.—*CLARKE* (ed. 1865): Here used for 'contents,' or propensities therein contained. ... There is also included an ironically whimsical play on the word, as if it were spelt 'continence.'

a Drawer.

292

Prince. Very true, Sir: and I come to draw you out by the Eares.

Hof. Oh, the Lord preferue thy good Grace: Wel-
come to London. Now Heauen bleffe that fweete Face
of thine: what, are you come from Wales? 295

Fal. Thou whorson mad Compound of Maiestie: by
this light Flefh, and corrupt Blood, thou art welcome.

Dol. How? you fat Foole, I fcorne you. 300

Poin. My Lord, hee will driue you out of your re-
uenge, and turne all to a merrymment, if you take not the
heat. 303

294. [they uncase. Cap. They
throw off their disguises—Falstaff
rises. Irv.

295. *good*] Om. Q, Neil.

Grace:] *Grace.* Rowe ii, iii,
Pope. *Grace;* Craig. *Gracel* Theob.
et seq.

295-6. *Welcome*] Ff, Rowe, +,
Cap. Varr. Rann, Sta. *by my troth*
welcom Q, Mal. et cet.

296. *London.*] *London,* Q.

Heauen] Ff, Rowe i, ii, Cap.
Varr. Rann, Knt, Sta. *Heav'n*
Rowe iii, +. *the Lord* Q, Mal. et cet.

297. *what.*] F₂, Rowe, +, Cap.
Varr. Rann, Knt. *What* F₃F₄.
What! Sta. *O Iesul* Coll. Wh. i, Del.
Craig. *O Iesu,* Q, Mal. et cet.

298. *whorson mad*] *whorson made*
Rowe iii. *whorson-made* Pope.

Maiestie:] *maiestie,* Q, Rowe
et seq.

299. *light*] *light,* Q.

[Leaning his Hand upon *Dol.*
Rowe, +, Cap. Varr. Rann, Mal.
Steev. Varr. Sing. Knt, Coll. Dyce,
Sta. Wh. i, Hal. Ktly, Del. Huds. i,
Irv. (subs.). [*Pointing to Doll*] Craig.

300. *Dol.*] Prin. F₃F₄.

How? ... *Foole,*] Ff. *How!*
... *Fool,* Rowe, +, Cap. Varr. '73,
'78, Rann, Mal. Steev. Varr. Sing.
Knt, Sta. Ktly. *How?* ... *foole* Q.
How, ... *fool,* Var. '85. *How,* ...
fool? Coll. i, iii, Wh. i, Del. *How,* ...
fooll Dyce et cet.

302. *a*] Om. F₃F₄, Rowe i, ii.

295. *good*] Omitted from Q. See p. 505.

298. *Compound*] SCHMIDT (1874): Mass, lump.

298-9. *by ... Blood*] DELIUS (ed. 1857): Falstaff jokingly extends the com-
mon oath *by this light!* by adding *flesh and corrupt blood*.—[As Poin quickly
perceives (ll. 301-3), Falstaff insults Doll in order to divert attention from his
slanders.—ED.]

302. *merrymment*] *N.E.D.* (Merriment 1): Something that contributes to
mirth; a jest; 'a piece of fooling'; *spec.* a brief comic dramatic entertainment.
Obs. [Quotes this line.]

302-3. *take ... heat*] STEEVENS (ed. 1793): Alluding, I suppose, to the prov-
erb, "Strike while the iron is *hot*." So again, in *King Lear* [1.1.306]: "We
must do something, and i' the heat."—CLARKE (ed. 1865): Do not get the start
of him.—Miss WINSTANLEY (ed. 1918): Unless you at once grow angry.—
COWL (ed. 1923): Act promptly; a metaphor, Craig thinks, from the smith's
forge. ... The sense may be "catch fire," "warm to the encounter."

Prince. You whorfon Candle-myne you, how vildly
did you speake of me euen now, before this honest, ver- 305
tuous, ciuill Gentlewoman?

Hof. 'Blessing on your good heart, and so shee is by (E2^v)
my troth.

Fal. Didst thou heare me?

Prince. Yes: and you knew me, as you did when you 310
ranne away by Gads-hill: you knew I was at your back,
and spoke it on purpose, to trie my patience.

Fal. No, no, no: not so: I did not thinke, thou wast
within hearing.

Prince. I shall driue you then to confesse the wilfull 315
abuse, and then I know how to handle you.

Fal. No abuse (*Hall*) on mine Honor, no abuse.

Prince. Not to dispraye me? and call me Pantler, and 318

304. *vildly*] *vilely* F₃F₄ et seq.

305. *euen*] Om. Q.

307. 'Blessing on] Ff, Rowe, +,
Var. '73, Knt, Craig. 'Blessing o'
Cap. Varr. '78, '85, Rann, Mal. Steev.
Varr. Sing. i. *God's blessing on* Dyce
i, Hal. *Gods blessing of* Q, Coll. et cet.

310. Yes:] *Yea* Q. *Yea*, Cam. +,
Irv. Craig, Neil.

and] *an* Rid.

me, ... did] *me ... did*, Q.

312. *it ... purpose*,] *it, ... purpose* Q.

317. *on*] *a* Q. *o'* Cam. +, Dyce ii,
iii, Huds. et seq.

mine] *my* Rowe, +, Var. '73.
Honor,] *honour*; Cap. et seq.

318. *Not*] *Not* Cap. Varr. Rann.
Not! Mal. Steev. Varr. Sing. Sta.
Ktly, Del. *Not*,— Dyce, Hal.
Huds. i.

me?] Ff. *me*; Cap. Varr. '78,
'85, 'Rann, Mal. Steev. Varr. Sing.
Knt, Sta. Ktly. *me*, Q, Rowe et cet.

304. You ... Candle-myne] JOHNSON (ed. 1765): Thou inexhaustible maga-
zine of tallow.

305. *euen*] On the difference between Q and F see p. 505.

honest] COWL (ed. 1923): Chaste.

306. *ciuill*] See note on l. 92 above.

307. *on*] On Q of see note on I.ii.177.

307-8. *by my troth*] See note on II.ii.13.

309-24.] C. F. T. BROOKE (*Yale Review* vii, 1918, p. 353): [Falstaff has a]
trick of mischievously teasing the complaining victim, drawing him on from
irritation to positive anger for sheer pride of intellectual superiority; allowing
half-derisive confessions of abuse to accumulate till the victim is ready to
strike, and then by a dexterous turn of phrase leaping clear away and leaving
the dazed antagonist more firmly in his power than before.

310-1. *and ... Gads-hill*] See *1 Henry IV* II.iv.259 ff.

310. *and*] RIDLEY's conjecture, *an*, has its merits.—ED.

317-27.] STOLL (*M.P.* xii, 1914, p. 223): [Falstaff's] embarrassment is as
manifest as their glee, and he turns from bluster to coaxing and wheedling.

318. *Not ... me?*] See textual notes.—MALONE (ed. 1790): The prince means
to say, "What! is it *not* abuse to dispraise me," &c.

Bread-chopper, and I know not what?

Fal. No abuse (*Hal.*)

320

Poin. No abuse?

Fal. No abuse (*Ned*) in the World: honest *Ned* none. I disprays'd him before the Wicked, that the Wicked might not fall in loue with him: In which doing, I haue done the part of a carefull Friend, and a true Subiect, and thy Father is to giue me thankses for it. No abuse (*Hal.*) none (*Ned*) none; no Boyes, none. 325

Prince. See now whether pure Feare, and entire Cowardife, doth not make thee wrong this vertuous Gentlewoman, to close with vs? Is shee of the Wicked? Is thine Hostesse heere, of the Wicked? Or is the Boy of the 330

319. *Bread-chopper*] *bread-chipper* Q, Pope et seq.

322. *in the*] *i'th* Q. *i'the* Coll. Sing. ii, Wh. i, Cam. Glo. Ktly, Dyce ii, iii, Del. Huds. i, Irv. Her. Neil. Cowl. *i'th'* Wh. ii.

none.] *none*, Q.

323. *disprays'd*] *dispraifed* Varr. '03, '13, '21, Sing. Knt, Coll. Dyce, Sta. Hal. Cam. Glo. Ktly, Del. Huds. i, Craig, Her. Cowl.

324. *him*] *thee* Q, Rid.

325. *the*] Om. Johns. i.

a true] *true* F₃F₄, Rowe, Pope, Han.

Subiect, and] *subject.*—And Johns. Var. '73.

326. *it.*] *it*, Q.

327. *no*] *no faith* Q. *no*, 'faith Coll. Del. (subs.). *no, faith*, Dyce, Wh. i, Hal. Cam. +, Huds. et seq.

328. *entire*] *intire* Q.

330. *close*] *glose* Wh.

vs?] *vs*: Q. *us*. Cap. Cam. ii, Craig, Cowl.

331. *the Boy*] *thy boy* Q, Coll. Dyce, Sta. Hal. Cam. +, Huds. et seq.

323-4. I ... *him*] FURNIVALL (ed. 1877, p. 1): His excuse for dispraising Hal before Doll is repeated by Parolles for abusing Bertram to Diana [*All's Well* iv.iii.202-5].—HERFORD (ed. 1928): [Falstaff's] defence shows less than his usual resource, and more than his usual attachment to the prince.—COWL (ed. 1923): Falstaff burlesques the language of the Puritans in reference to those outside the Puritan fold.

324. *him*] Q *thee*.—RIDLEY (ed. 1934): F reads *him*, an unnecessary change, so long as Falstaff opens his speech by replying to Poin's question, and then turns to the Prince.—[According to both Q and F, Falstaff addresses the prince in l. 326, before he has come to the end of his sentence, and so Ridley may well be right. Only the presence of *with* before the pronoun, which might have attracted *him* to *thee*, makes one a little doubtful. See p. 506.—ED.]

326. *is to giue*] DEIGHTON (ed. 1893): Ought, is bound in all justice, to give.—[See FRANZ (3 ed., 1924) §623.]

328. *entire*] *N.E.D.* (*Entire a.* 6b): Of qualities, feelings, etc.: Pure, unmixed [quoting this line as its earliest example].

330. *close with*] *N.E.D.* (*Close v.* 14): To come to terms or agreement (*with* a person).

Wicked? Or honest *Bardolph* (whose Zeale burnes in his 332
Nose) of the Wicked?

Poin. Anfwere thou dead Elme, anfwere.

Fal. The Fiend hath prickt downe *Bardolph* irrecoue- 335
rable, and his Face is *Lucifers* Priuy-Kitchin, where hee
doth nothing but rost Mault-Wormes: for the Boy,
there is a good Angell about him, but the Deuill out- 338

335. *prickt*] *pricked* Varr. '03, '13,
'21, Sing. Knt, Coll. Dyce, Sta. Hal.
Cam. Glo. Ktly, Del. Craig, Her.
Cowl.

337. *Mault-Wormes*:] *mault-worms*,
Q. *malt-worms*. Johns. et seq.
338-9. *outbids*] *blinds* Q, Neil. Rid.

332. *honest*] (*N.E.D.* *Honest a. 1c*): As a vague epithet of appreciation or praise, esp. as used in a patronizing way to an inferior.—[Cf. III.ii.59, v.i.55, v.iii.52, 98.]

Zeale] COWL (ed. 1923): In "zeal" there is again mockery of the Puritans. [See note on ll. 323-4.]

334. *dead Elme*] SCHMIDT (1874): Poin calls Falstaff a *dead elm*, ... perhaps on account of the weak support which he had given to Doll Tearsheet.—FURNIVALL (*Academy* xxiv, 1883, p. 416): Why "dead Elme"? ... because Shakspeare, like Chaucer, knew that elm was always used for coffins—"The peler elme, the cofre vnto careyne," *Parlament of Foules*, l. 177—and so gave elm its most fitting and ultimate epithet, and at the same time made Poin call Falstaff a coffin of carrion, a "Boulting-Hutch of Beastlinesse," as the Prince does in *1 Henry IV* [II.iv.434-5].—A. H. (6 *N. & Q.* ix, 1884, p. 166): [Sh.] merely referred to physical decay; he brought out the rottenness of his interior ... he was a *dead elm*—still standing, but with the vital functions incapable of rejuvenescence.—Miss HANSCOM (ed. 1912): A reference to Falstaff's age and spreading bulk.—LOBBAN (ed. 1915): A broken reed (with regard to "this virtuous gentlewoman"). The metaphor is from vines trained on elms.—Miss WINSTANLEY (ed. 1918): *I.e.* dangerous to anyone who took shelter near him; the elm tree had an ill reputation as its boughs were supposed to break easily and fall, sometimes killing those who had taken shelter under it.—HEMINGWAY (ed. 1921): Shakespeare mentions elms three times,—here and in *Errors* II.ii.173, and in *Dream* IV.i.41. In both *Errors* and *Dream* the reference is to the practice of training ivy on elm trees, illustrating the relation of woman to man. Poin is therefore probably referring to the posture of Falstaff and Doll. [But Doll certainly quitted Falstaff's lap at l. 300.—ED.]—COWL (ed. 1923): Perhaps the allusion is to Falstaff's fondness for sack.

335. *prickt downe*] SCHMIDT (1875): Prick, to designate by a puncture, to choose, to mark.—[Cf. III.ii.115 &c.]

337. *Mault-Wormes*] *N.E.D.* (*Malt-worm 2*): One who loves malt-liquor; a toper. [Quotes *1 Henry IV* II.i.72.]

338. *good Angell*] WORDSWORTH (1864, p. 120): Again, the notion of Guardian Angels has been introduced by our poet ..., conformably to the teaching of the New Testament, more particularly with reference to the young; see Matt. xviii. 10.—VAUGHAN (1886, i. 511 f.): Falstaff means, I understand, to

bids him too.

Prince. For the Women?

340

Fal. For one of them, shee is in Hell alreadie, and burnes poore Soules: for the other, I owe her Money; and whether shee bee damn'd for that, I know not.

344

Hofst. No, I warrant you.

(E₃)

Fal. No, I thinke thou art not: I thinke thou art quit [g6^a] for that. Marry, there is another Indictment vpon thee, for suffering flesh to bee eaten in thy house, contrary to

348

340. *Women?*] *weomen*. Q. *women*,—Theob. ii, Warb. Johns. Cap. Varr. Rann, Mal. Steev. Varr. Sing. i, Knt. Glo. Ktly, Del. Craig, Her. Neil. Cowl. *burns*, ... *soul!* Han. et cet. (subs.).

341. *shee is*] *shees* Q. *she's* Cowl. *the other*] *th'other* Q, Kit. in] *a* Coll. conj. *an* Ktly conj.

342. *burnes ... Soules:*] Q, Ff, Rowe, Pope, Theob. *burns*, ... *souls*. Coll. i. *burns ... souls*. Coll. ii, Cam. 343. *damn'd*] *damned* Varr. '03, '13, '21, Sing. i, Knt, Coll. Dyce, Sta. Hal. Cam. Glo. Del. Craig, Her. Cowl.

347. *that.*] *that*, Q.

speak of himself as the boy's good angel.—Miss WINSTANLEY (ed. 1918): In the old moralities it was usual to represent a man as attended by two angels, a good and an evil angel, who made alternate bids for his soul. This phrase may be a reference to Marlowe's *Dr. Faustus*, in which the same thing occurs (vi [=II.ii]); the devil does outbid the good angel.

338-9. *outbids him*] The difference between Q and F (see textual notes) is curious. In view of the many contentions between good angels and the powers of darkness in the older drama, *outbids* gives a perfectly intelligible sense, but if *outbids* is what Sh. wrote, *blinds* is a very strange misreading of it. It may be, then, that Sh. wrote something different from both and that both are guesses. See p. 506.

342. *burnes poore Soules*] See textual notes.—JOHNSON (ed. 1765): Sir T. Hanmer's reading [is] undoubtedly right. ... The venereal disease was called in these times the *brennyng* or *burning*.—[So it was, but the implication that *burn* means to suffer from venereal disease is incorrect; as COLLIER (ed. 1858) was the first to point out, *burn* means to infect with venereal disease (*N.E.D.*, *Burn* v.¹ 14e). SCHMIDT (1874) quotes *Errors* IV.iii.52, *Gentlemen* II.v.43, *Troilus* v.ii.192-4, *Lear* III.ii.84, *Timon* IV.iii.141.—ED.]

343. *damn'd*] COWL (ed. 1923): *Sc.* in the theological sense.

346-7. *quit for that*] DELIUS (ed. 1857): Equivocal = quit for the money lent and = exempt from damnation on that account.

348-9. *suffering ... Law*] DOUCE (apud Steevens, ed. 1793): By several statutes made in the reigns of Elizabeth and James I for the regulation and observance of fish-days, *victuallers* were expressly forbidden to utter *flesh in Lent*, and to these Falstaff alludes.

348-51. *flesh ... Mutton*] STEEVENS (Var. '78), CAPELL (*Notes*, 1779, p. 175), DELIUS (ed. 1857), WHITE (ed. 1859), WURTH (1895, p. 71), and SCHELENZ

the Law, for the which I thinke thou wilt howle.

Host. All Victuallers doe so: What is a Ioynt of 350
Mutton, or two, in a whole Lent?

Prince. You, Gentlewoman.

Dol. What fayeres your Grace?

Falst. His Grace fayeres that, which his flesh rebells
against. 355

Host. Who knocks so lowd at doore? Looke to the
doore there, *Francis*?

Enter Peto.

Prince. *Peto*, how now? what newes? 359

350. *Victuallers*] *vittlars* Q. *vit'lars* (subs.). *Peyto* knockes at doore. Q,
Cap. *vict'lers* Kit. Neil.

What is] Ff, Rowe, +, Var. 356. *at*] *at the* F₃F₄, Rowe i, ii.
'73, Knt, Dyce i, Hal. *whats* Q. *to the*] *too'th* Q. *to th'* Huds. ii,
What's Cap. et cet. Kit.

352. *You, Gentlewoman.*] Ff, Rowe, 357. *Francis?*] *Francis.* Q, Rowe iii
Pope, Han. Johns. *You gentle-* et seq.
woman. Q. *You, gentlewoman ...* 358. [*Scene XI.* Pope i. *Scene*
Ktly. *You, gentlewoman,—* Theob. XII. Pope ii, Han. Warb. *Scene VI.*
et cet. (subs.). Johns.

355. [Knocking heard. Cap. Coll. Enter *Peto.*] Om. Q. Enter
Sing. ii, Dyce, Sta. Wh. Hal. Cam. *Peto*, haftily. Cap.
+, Ktly, Del. Huds. Irv. Craig, 359, 360. *Peto*] *Peyto* Q.

(1914, p. 111) all detect a quibble on *flesh* (=frail female flesh) or *mutton* (=prostitute) or both. I cannot find anything in the passage to suggest that the words are used equivocally.—ED.

349. *howle*] DELIUS (ed. 1857) and COWL (ed. 1923) take this as referring to punishment in the next world, and in view of all that has been said about eternal damnation it must necessarily be so. But the primary sense would surely be suffering at the hands of the law.—ED.

352.] Theobald's punctuation, I imagine, implies that the prince means: "You, gentlewoman—what have you to say?"—ED.

354-5.] DELIUS (ed. 1857) explains this witticism as an "obscene quibble" to which he compares *Merchant* III.i.31, "*Shylock.* My own flesh and blood to rebel! *Salanio.* Out upon it, old carrion! rebels it at these years?" But *rebels*, as *Salanio* uses the word (=lusts), and *rebels against* cannot mean the same thing. Other editors note a pun on *grace* (the title and *virtuous disposition, divine influence*), but explain no further. The point of such a quibble would be that the prince's better nature and the inclinations of the flesh are at odds; VAUGHAN (1878, i. 499) aptly quotes Galatians v. 17, "For the flesh lusteth against the spirit, and the spirit against the flesh". This is a genuine stroke of wit, but it has no bearing on the previous conversation. Another possible interpretation is that the prince (his grace), in calling Doll a gentlewoman, has outraged every instinct of his nature.—ED.

355.] On the omission of the Q stage-direction see pp. 512 ff.

356. *at doore*] On the omission of the article in adverbial phrases like this, see ABBOTT (1870) §90, FRANZ (3 ed., 1924) §268. Cf. l. 378 below, v.iii.65.

Peto. The King, your Father, is at Westminster, 360
 And there are twentie weake and wearied Postes,
 Come from the North: and as I came along,
 I met, and ouer-tooke a dozen Captaines,
 Bare-headed, fweating, knocking at the Tauernes,
 And asking euery one for Sir *Iohn Falstaffe*. 365

Prince. By Heauen (*Poines*) I feele me much to blame,
 So idly to prophane the precious time,
 When Tempest of Commotion, like the South,
 Borne with black Vapour, doth begin to melt,
 And drop vpon our bare vnarmed heads. 370
 Giue me my Sword, and Cloake:

- | | |
|--|---|
| 360. <i>Westminster</i>] <i>Weminster</i> Q _b . | <i>South</i> F ₃ F ₄ et cet. <i>south wind</i> Ktly |
| 361. <i>are</i>] Om. F ₃ F ₄ . | conj. |
| 366. <i>Heauen</i>] <i>heavens</i> Johns. | 370. <i>heads</i>] <i>heads</i> , Q. |
| <i>to</i>] <i>too</i> Q. | 371-2. One line Q, Pope et seq. |
| 367. <i>time</i>] Q, Ff, Coll. Sta. Wh. | 371. <i>Cloake</i>] Q, Ff, Rowe, Pope, |
| Glo. Del. Irv. Her. Neil. Cowl. <i>time</i> : | Theob. Han. Warb. Cap. Varr. '78, '85, |
| Rowe. <i>time</i> ; Pope et cet. | Rann, Mal. Steev. Varr. Sing. i, Knt, |
| 368. <i>South</i>] Q _b , F ₂ , Dyce, Hal. | Sta. <i>cloak</i> . Johns. et cet. |
| Ktly, Del. Huds. i, Craig. <i>south</i> . Q _a . | |

361. *Postes*] See note on Ind. 40.

365.] RITSON (apud Steevens, ed. 1793, viii. 595) argues that the original form of this line was "And asking every one for Sir John Oldcastle". Cf. II.iv.371-2, IV.iii.28, 87, V.ii.41, V.v.98, and see p. 496.—STOLL (*Sh. Studies*, 1927, pp. 432 f.): This in itself is an anticlimactic joke, blunted by the critics. ... Peto bursts in with the news of war for the Prince; but the hot-foot inquiry—after Gadshill, after Shrewsbury—is for—Sir John Falstaff! Not a word about the Prince, whom he is addressing, the hero of Shrewsbury, of Agincourt to-be!

366-72.] CSERWINKA (*Jahrbuch* xxxiii, 1897, p. 69): We should ill understand the poet's intentions if we did not already infer from the prince's words to Poins ... a complete break with Falstaff.

366. *to blame*] Q *too blame*.—*N.E.D.* (*Blame* v. 6): The dat. infin. *to blame* is much used as the predicate after *be*. In the 16-17th c. the *to* was misunderstood as *too*, and *blame* taken as adj. = blameworthy, culpable.

368. *Commotion*] *N.E.D.* (*Commotion* 4): Public disturbance or disorder; tumult, sedition, insurrection.—[Cf. IV.i.45, 102.]

the South] ROLFE (ed. 1880): The south wind. See *As You Like It* [III.v.50, "Like foggy south, puffing with wind and rain"].—DYER (1884, p. 94): A popular saying ... tells us that: "When the wind is in the south, It is in the rain's mouth." Again, in days gone by, the southerly winds were generally supposed to be bearers of noxious fogs and vapors. [Cf. *Cymbeline* II.iii.131, 1 *Henry IV* v.i.3-6.]

369. *Borne*] CLARKE (*Sh. Key*, 1879, p. 534): 'Laden,' 'charged,' 'freighted.'—[It is hard to imagine what else the word could mean here, but *N.E.D.* does not define the word in this sense.]

371-2.] RITSON (apud Steevens, ed. 1793, viii. 595): "Give me my sword and cloak; good night, Oldcastle". [See note on l. 365 above.]

Falstaffe, good night.

Exit.

372

Falst. Now comes in the sweetest Morfell of the night, and wee must hence, and leaue it vnpickt. More knocking at the doore? How now? what's the matter? 375

Bard. You must away to Court, Sir, presently, (E3^v)
A dozen Captaines stay at doore for you. Q_b

Falst. Pay the Musitians, Sirrha: farewell Hostesse, 379

372. *Exit.*] Ff, Rowe. Exeunt Prince and Poynes. Q, Pope, +, Varr. Rann. Exeunt *Prince, Poi. Pet.* and *Bar.* Cap. et cet. (subs.).

374. *unpickt*] *unpluck'd* Var. '73. *unpicked* Varr. '03, '13, '21, Knt, Coll. Dyce, Sta. Hal. Cam. Glo. Del. Craig, Her. Cowl.

More] Q, Ff, Rowe, +, Varr. Rann. [Knock.] *More* Cap. [Knocking within.] *More* Dyce, Hal. Cam. +, Huds. Craig, Neil. [Knocking again.] *More* Coll. iii. [Knocking without] *More* Irv. [Knocking heard.] *More* Mal. et cet.

374-5. *More ... doore?*] Om. Hal.

375. *doore?*] *doore*, Q_a. *door?*— [Re-enter *Bardolph.*] Cap. Mal. et seq. (subs.).

377-8. Prose Pope, +, Varr. Rann, Mal. Steev. Varr. Sing. Knt. i, Sta. Ktly.

377. *to*] *to the* F₃F₄, Rowe.

presently,] *presently:* or *presently*; Pope et seq.

378. *at*] *at the* F₃F₄, Rowe i, ii.

379. *Sirrha:*] *sirra*, Q. *Sirrah.* Johns. Var. '73. *sirrah.* [to the Page.] Cap. Var. '78 et seq. (subs.).

Hostesse,] *Hostefs;* Theob. et seq.

372.] A. E. MORGAN (1924, p. 40): [The division of this line in F] may indicate that '*Falstaffe*, good night' was an addition made to stop a gap caused by cutting, but it is not quite clear at what point in the history of the MS. it could have been inserted, as it occurs in Q.—[See p. 495.]

Exit.] Miss PORTER (ed. 1911) protests against Capell's removing Bardolph from the stage along with the prince and Poin; she argues that Bardolph could receive the message which he imparts to Falstaff (ll. 377-8) at the door. Capell's arrangement probably shows a sounder instinct for effective stage business, whatever else may be said about it.—ED.

373-4. the sweetest ... night] ROLFE (ed. 1880): Cf. v.iii.47-8.

374. *must hence*] On the suppression of a verb of motion following *will*, *shall*, *must*, &c., and preceding an adverb or a prepositional phrase, see ABBOTT (1870) §405, FRANZ (3 ed., 1924) §621. Cf. l. 377 below, III.i.114, III.ii.16, 223, 283, 291, 296, IV.iii.130, v.i.4, v.ii.48.

unpickt] SCHMIDT (1875): Unplucked, ungathered, unenjoyed.—[*N.E.D.* quotes only one other (later) example of this sense.]

377. *presently*] See note on II.i.159.

378.] MORGANN (1777, p. 36): What are we to infer from *Falstaff's* being sent for to Court on this ill news, but that his opinion was to be asked, as a Military man of skill and experience, concerning the defences necessary to be taken.

A dozen] STOLL (*M.P.* xii, 1914, p. 214): A ballad-like exaggeration ... Like Capulet's "twenty cunning cooks" they "stay at door".

stay] ONIONS (1911): Wait for.

farewell *Dol.* You see (my good Wenches) how men of 380
Merit are fought after: the vnderferuer may sleepe, when
the man of Action is call'd on. Farewell good Wenches:
if I be not sent away poste, I will see you againe, ere I
goe. 384

Dol. I cannot speake: if my heart bee not readie (E₃^v)
to burst--- Well (fweete *Iacke*) haue a care of thy Q_a
felfe.

Falst. Farewell, farewell.

Exit.

Host. Well, fare thee well: I haue knowne thee 389

- | | |
|--|---|
| 380. <i>Dol.</i>] <i>Dol.</i> Q. | <i>well</i> , F ₃ F ₄ et seq. |
| 382. <i>call'd</i>] <i>called</i> Varr. '85, '03, '13, | 383. <i>ere</i>] <i>e're</i> F ₄ , Rowe i, ii. |
| '21, Sing. Knt, Coll. Dyce, Sta. Hal. | 386. <i>burst---</i>] <i>burst</i> : Q. <i>burst-</i> F ₂ . |
| Cam. Glo. Ktly, Del. Craig, Her. | <i>burst</i> . F ₃ F ₄ , Coll. <i>burst</i> ... Ktly. |
| Cowl. | 387. [Hugging him. Irv. |
| on. <i>Farewell</i>] F ₂ . on, <i>farewell</i> | 388. <i>Exit.</i>] Om. Q _a . Exeunt <i>Fal.</i> |
| Q. <i>Farewell</i> , Var. '73. on. <i>Fare-</i> | and <i>Bar.</i> Cap. Var. '78 et seq. |

379. Pay the Musicians] LOBBAN (ed. 1915): An astonishing first thought to come from Falstaff. But he delegates the duty.—COWL (ed. 1923): The Page carried Falstaff's purse (I.ii.215), and it was the duty of a page to make incidental payments in behalf of his master.

380-2. how ... on] MORGANN (1777, pp. 36 f.): Nor is *Shakespeare* content, here, with leaving us to gather up *Falstaff's better Character* from inference and deduction: He comments on the fact by making *Falstaff* observe that "*Men of merit*" [&c.]

383. poste] SCHMIDT (1875): Adverbially = in haste.

389-92.] HUDSON (ed. 1852, v. 298 f.): She plainly wants to say some good of him, which she cannot quite say, it is so glaringly untrue: the only instance, by the way, of her being checked by any scruples on that score. [This is quite wrong: the hostess chokes up with genuine emotion.—ED.]—CLARKE (ed. 1865): These valedictory words (printed also in the Folio with a dash, to indicate a broken speech, as if unfinished from incapacity to express all she feels of admiration), uttered by Hostess Quickly after nearly thirty years of experience of Sir John's honesty and truth, serve better than pages of commentary upon his powers of fascination, to show how strong is the spell he exercises upon the judgment and affections of those with whom he associates. The hostess's blind idolatry, Bardolph's toughly worshipping attachment (as seen in *Henry V*) form the handsomest excuse for the bewitchment with which the prince seeks his society.—PRIESTLEY (1925, p. 80): Falstaff is neither honest nor true-hearted, as she has known to her cost, but he has her admiration and affection, and so she uses the words of praise that come most easily to her tongue.—STOLL (*Sh. Studies*, 1927, p. 486): Mrs Quickly even momentarily [attributes] to him that one thing which (none should know so well as she) he lacketh ... What a testimony and tribute, entirely fallacious!

these twentieth nine yeeres, come Pescod-time: but an 390
honest, and truer-hearted man---- Well, fare thee
well.

Bard. Mistress Teare-sheet.

Host. What's the matter?

Bard. Bid Mistress Teare-sheet come to my Master. 395

Host. Oh runne *Dol*, runne: runne, good *Dol*, *come, she
*comes blubberd, yea? wil you come *Doll*?*

Exeunt. 398

391. *and*] Om. Rann.

truer-hearted] *true-hearted* F₃F₄.

man----] *man*: Q. *man-* F₂F₃.

man. F₄, Rowe i, ii. *man* ... Ktly.

393. *Bard.*] Q, Ff, Rowe, +, Var.

'73. *Bard.* [Without.] Sta. Irv.
Bar. [within.] Cap. et cet.

395. *Bard.*] Q, Ff, Rowe, +, Varr.
Rann, Sta. *Bard.* [Without] Irv.
Bar. [within.] Cap. (errata) et cet.

396. *runne*] *run*, F₃F₄ et seq.

good Dol,] *good Doll*, Q. *good*

Doll: Dyce, Cam. +, Irv. *good Dol*.
F₁Ff et cet.

396-7. *come*, ... *Doll*?] Q. *Come.*—
She comes blubbered.—*Yea—will you*
come, Doll? Coll. Rid. (subs.). *come*
[*Doll comes blubbered*]; *yea, will you*
come, Doll? Dyce. *Come.* [She
comes blubbered.] *Yea, will you*
come, Doll? Cam. +, Irv. Neil. Om.
F₁Ff et cet. *Bard. Come!* Host.
She comes blubbered. *Bard. Yea,*
will you come, Doll? Vaughan.
397. *yea? wil*] *yea! will* Q_b.

390. *these* ... *yeeres*] See note on II.ii.23.

come] On this mode of fixing a future point in time, see FRANZ (3 ed.,
1924) §660.

Pescod-time] ROLFE (ed. 1880): The time of year when peas are in
pod.—[Cf. Fletcher's *Wit at Several Weapons* v.i (*Works of Beaumont &*
Fletcher, ed. Glover & Waller, 1905-10, ix. 129): "being Pese-cod time, I am
appeas'd".]—SAVAGE (1926, p. 342): This method of fixing time ... is still in
current use about Stratford, and such important events as marriages, deaths,
and births, or minor happenings on the farm, are spoken of ... as having taken
place about "Mop" or Wake time.—[SCHMIDT (fie on him!) suggests a pun on
codpiece.]

391. *truer-hearted*] On the form of the comparative, see FRANZ (3 ed.,
1924) §247.

396-7. *come*, she ... *Doll*?] On the omission of these words from F, see p. 500.

she comes blubberd] DYCE (*Remarks*, 1844, p. 113): "*She comes*
blubbered" means merely that the boy who acted *Doll* was 'to come in a fit of
weeping:' formerly, the word "*blubbered*" did not convey the ludicrous idea
which it does at present.—SINGER (ed. 1856): "*Come.—She comes blubbered*"
... was probably intended for a stage-direction; and the other may have been
words spoken by Falstaff, "*Yea, will you come, Doll?*"—COLLIER (ed. 1858):
"*She comes blubbered*" is to be understood as she comes *blubbering*, the passive
for the active participle: they are addressed to Bardolph outside, as a reason
why *Doll* does not instantly comply.—WHITE (ed. 1859): A prompter's direc-
tion ... hardly worth preservation as a stage direction.—RIDLEY (ed. 1934): If
correct, Mistress Quickly must, I think, be calling to Falstaff, and *blubber'd*
may conceal some vocative.

Actus Tertius. Scena Prima.

1-115. Om. Q _a .	Cam. +, Huds. et seq.
1. Actus... F ₃ F ₄ . Om. Q _b . Actus	[the Palace. Theob. Han. Warb.
Tertius. Scæna Prima. F ₂ . Act III.	Johns. Varr. Rann, Cam. +, Irv.
Theob. Act III. Scene I. Rowe,	Neil. A Room in the Palace. Cap.
Pope, Han. et seq.	Mal. Steev. Varr. Sing. Knt, Coll.
[London. Pope, +, Cap. Var.	Dyce, Sta. Wh. i, Hal. Ktly, Del.
'73 (subs.) Westminster. Dyce, Hal.	Huds. i, Craig.

III.i.] On the omission of this scene from Q_a see p. 472.—JOHNSON (ed. 1765, iv. 291): This play, like the former, proceeds in one unbroken tenour through the first edition [Q], and there is therefore no evidence that the division of the acts was made by the authour. Since then every editor has the same right to mark the intervals of action as the players, who made the present distribution, I should propose that this scene may be added to the foregoing act, and the remove from *London* to *Gloucestershire* be made in the intermediate time, but that it would shorten the next act too much, which has not even now its due proportion to the rest.—DANIEL (*N.S.S. Trans.* 1877-9, pp. 284 f.): [In ll. 60-3] the King gives us a note of time from which we must infer that he has now arrived at the eighth year of his reign, 1407, the fourth after the battle of Shrewsbury. ... Now the dramatic time of this scene must, I think, be taken to be the morrow of the preceding scene, II.iv. The letters on which the King consults Warwick and Surrey must be those brought by the "twenty weak and wearied posts come from the north" [II.iv.361-2], and this scene therefore—history notwithstanding—must be supposed within a few days of the battle of Shrewsbury.

COLLINS (ed. 1927): The object of this Scene is to show the unhappiness of the King, who is sleepless, ill, and remorseful, and troubled by the magnitude of the rebellion (ll. 99-100). There is a dramatic irony in this, for the audience know already that no more danger is to be feared from Northumberland (II.iii. 72-3); and even to the King hope is given at the end in the announcement that Glendower is dead (l. 108), and so there is no more to be feared from the Welsh insurrection. The mention of the projected Crusade (l. 114) is also a touch of dramatic irony, and prepares for the King's death in the "Jerusalem chamber" after the end of Act IV.—HERFORD (ed. 1928): The king, reported in II.i.119 to be with the prince, 'near at hand', and to have passed the previous night at Basingstoke (l. 151), has now reached London. The news from the north is serious; the forces of Northumberland and the archbishop, as reported, far outnumber those sent to oppose them [Sh. does not say so—ED.]; and they are but one of three rebel powers. The king, moreover, is ill, and according to the chronology of the play, nearing his end. Unable to sleep, he calls Warwick and Surrey to counsel. Suffering and anxiety waken in him, as in Lear (III.iv.28 ff.), a passing sensibility to the condition of humble folks, which was natural to neither, though so quick and vigorous in his son. In 1 *Henry IV* [III.ii.11 ff.] he had reproved Hal for making himself common, like Richard. And his sensibility, though acute, is still egoistic. He is impatient with sleep

Enter the King, with a Page.

2

King. Goe, call the Earles of Surrey, and of Warwick:
But ere they come, bid them ore-reade theſe Letters,
And well confider of them: make good ſpeed. *Exit.* 5
How many thouſand of my pooreſt Subiects [g6^b]
Are at this howre afleepe? O Sleepe, O gentle Sleepe, 7

2. Enter ...] Ff. Enter the King in his night-gowne alone. Qb. Enter King *Henry* with a Page. Rowe, Knt. Enter the *King*, in his Night-gown; a Page attending. Cap. Enter King *Henry* in his night-gown, with a Page. Pope et cet.

3. of *Warwick*:] of *War.* Qb. *Warwick*: F₃F₄, Rowe i, ii.

5. *Exit.*] Om. Qb. *Exit* Page. Rowe et seq.

6. *thouſand*] *thouſands* Rowe, +, Var. '73.

7. *O Sleepe, O*] *O* Seq. Pope, +, Var. '73. *Sleepe*, Steev. Varr. '03, '13.

for choosing smoky cribs rather than perfumed chambers. But in the great picture of the ship-boy in the storm his sense of sleep's unreason clothes itself with the grandest and most authentic speech of Shakespearean poetry.

2. *with a Page*] Q reads instead *in his night-gowne alone*; see p. 490. On the omission of the page see p. 493. On *alone* see also note on I.ii.2. A *nightgown* is a dressing gown (*N.E.D.*, Night-gown 1).

3.] Ax (1912, p. 68): As to the two earls, only one of them, the Earl of Surrey, is named in the chronicle, and even of him we could not discover any mention before 1410. In Vol. iii.[536] we read: "This yeare Thomas Beaufort earle of Surrie was made chancellor". He died [a short time] later. [The death of the earl of Warwick in 1401 is mentioned by Holinshed (iii. 519). See D.P.18.—ED.]

5. *consider of*] *N.E.D.* (Consider v. 11): *To consider of*: to think attentively or carefully of. (Now somewhat archaic.)

6. *thousand*] See note on II.i.131.

7-33. *O Sleepe ... Crowne*] MÉZIÈRES (1860; 2 ed., 1865, p. 212): This is not, as one might think at first sight, simply a declamation on the subject of sleep. When Sh. develops a philosophical idea, however common, one feels that it has come to him out of his own reflections, and that, even if it has already been expressed by others, he has nevertheless found it himself and states it with a sincerity of emotion that makes it seem new to us.—HODELL (*Poet-Lore* xiii, 1901, pp. 309 ff.) argues that Sh. wrote this apostrophe to sleep in rivalry of the various sonneteers who, in emulation of Sidney's 39th sonnet, addressed themselves to the theme.—HARRIS (1909, p. 102): Shakespeare himself [praises] sleep as only those tormented by insomnia can praise it.—[The same idea is expressed in *Henry V* IV.i.253-80. Some editors speak of these lines as an anticipation of *Macbeth* II.ii.37-9. By the bye, they have been set to music by H. Leslie as a chorus for mixed voices in four parts.—ED.]

7. *O Sleepe ... Sleepe*] STEEVENS (ed. 1793): The old copy, in defiance of metre, reads:—"O *sleep*, O *gentle sleep*." The repeated tragic *O* was probably a playhouse intrusion.—DYCE (ed. 1866): [*O sleep* is] an interpolation, I conceive.

Natures soft Nurfe, how haue I frighted thee, 8
 That thou no more wilt weigh my eye-lids downe,
 And steepe my Sences in Forgetfulnesse? 10
 Why rather (Sleepe) lyeft thou in smoakie Cribes,
 Vpon vneasie Pallads stretching thee,
 And huiſht with buſſing Night, flyes to thy ſlumber,
 Then in the perfum'd Chambers of the Great? 14
 Vnder the Canopies of coſtly State, (E4)
 And lull'd with founds of ſweeteſt Melodie? Q_b
 O thou dull God, why lyeft thou with the vilde,
 In loathſome Beds, and leau'ſt the Kingly Couch,
 A Watch-caſe, or a common Larum-Bell? 19

10. *Forgetfulnesse?*] *forgetfulnesse*, Q_b.

11. *lyeft*] *ly'ft* Pope, +, Cap. Varr. Rann, Mal. Irv. (subs.).

12. *Pallads*] *pallets* Q_b, Pope et seq.

13. *huiſht*] *huſht* Q_b, F₃F₄, Rowe, +. *huſh'd* Cap. et seq.

buſſing] *buzzing* Q_b, F₃F₄ et seq.

Night, flyes] *Night, fly'ft* Rowe i, ii. *night-flies* Q_b, Rowe iii et seq.

14. *perfum'd*] *perfumed* Cam. Glo. Huds. i, Her. Cowl.

Great?] *great*, Q_b, Rowe et seq.

15. *the*] *high* Coll. ii, iii. *their* Huds. i (Lettsom conj.)

16. *founds*] *found* Q_b, Coll. i, ii, Wh. Cam. Glo. Irv. et seq.

17. *lyeft*] *li'ſte* Q_b. *ly'ft* Rowe, +, Cap. Varr. Rann, Mal. Irv. Neil.

vilde,] F₂F₃. *vile*, F₄, Rowe, Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. Knt, Coll. Sta. Wh. i, Ktly, Del. *vile* Q_b, Pope et cet.

18. *leau'ſt*] *leaueſt* Q_b, Cam. Glo. Huds. i, Her. Cowl.

Couch,] Q_b, F₂F₃, Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. Knt, Coll. Sta. Del. *Couch* F₄ et cet.

19. *or*] *to* Han. Warb. *for* Knt conj., Walker. *by* Knt conj.

8. *Natures*] SCHMIDT (1875): Nature, human life, vitality.

soft] SCHMIDT (1875): Mild, gentle.

11.] MITFORD (*Gentleman's Magazine* xxii, 1844, p. 454) quotes Martial, *Epigrams*, xiv. 162: "Non venit ad duros pallida cura toros" ["pale Care comes not to hard couches" (tr. Ker, 1920, ii. 497)].

Cribes] *N.E.D.* (*Crib sb.* 3): A small habitation, cabin, hovel; a narrow room [quoting this line as its earliest example].

12. *Pallads*] A variant of *pallet* recorded by *N.E.D.* in the 16th-18th centuries.

15. *State*] *N.E.D.* (*State sb.* 17): Costly and imposing display; splendour, magnificence.

17. *dull*] COWL (ed. 1923) and HERFORD (ed. 1928) explain this as meaning "producing drowsiness", a use unknown to *N.E.D.* Surely there is an allusion to the sense "stupid" (*N.E.D.*, *Dull a.* 1), if, indeed, that is not the primary meaning. See note on IV.v.2.—ED.

vilde] See note on II.ii.48.

19. *Watch-case*] HANMER (ed. 1743): This alludes to the Watchman set in Garrison-towns upon some Eminence attending upon an Alarum-bell, which he was to ring out in case of fire or any approaching danger. He had a Case

Wilt thou, vpon the high and giddie Maft, 20
 Seale vp the Ship-boyes Eyes, and rock his Braines,

20. *Maft*] *maffe* Q_b.

21. *Seale*] *Seel* Craig, Kit. (Gould conj.).

or Box to shelter him from Weather.—HOLT WHITE (apud Steevens, ed. 1793): In an ancient inventory cited in [Joseph] Strutt's *þonða Anzel-cynnann*, [1774-6,] vol. iii, p. 70, there is the following article: "Item, a *laume* or *WATCHE* of iron, *in an iron CASE*, with 2 leaden plumets." Strutt supposes, and no doubt rightly, that *laume* is an error for *larum*. Something of this kind, I believe, is here intended by *watch-case*, since this speech does not afford any other expressions to induce the supposition that the King had a *sentry-box* in his thoughts.—[The editors have remained divided on this point down to the present moment: COLLINS (ed. 1927), e.g., favors "sentry box"; PINK (ed. 1935), "the case of a watch". *N.E.D.* (Watch-case 1) doesn't help much: though it defines the word as "a place in which one must keep watch", it puts a question mark before its definition and quotes only this line. COWL (ed. 1923) suggests that *case* may represent Italian *casa* = *house* and quotes *Troilus* III.iii.187, "And case thy reputation in thy tent", glossing the word as *lodge*, but he favors "the case of a watch".—ED.]

Larum-Bell] *N.E.D.* (*Larum-bell*): = Alarm-bell [i.e. "a bell rung as a signal of danger or on a sudden emergency"]. [Quotes this line.]—CAPELL (*Notes*, 1779, p. 175): "*Bell*" ... is put for—the case or box it is hung upon: so that the comparison is double; and this "*couch*" as sleepless as the "*case*" of a *watchman*, or of a sentinel that tends on a '*larum*'.—[Holt White's explanation of *Watch-case* implies that this means the alarm mechanism of a watch or clock, and it is so explained by the editors who understand *Watch-case* as the case of a watch.]—CLARKE (ed. 1865): We think that "or" is used here to make "'larum-bell" but another term for "watch-case," and not to make "watch-case" and "'larum-bell" distinct things.

20-7.] CAPELL (*Notes*, 1779, p. 175): The description of the "*ship-boy*" is wonderful, and may vie with the very noblest in Homer.—STEEVENS (ed. 1793): A similar image ... occurs in Churchyard's *Praise of Poetrie* [*A Musicall Consort*], 1595: "The poets that can clime the cloudes, Like ship boy, to the top, When sharpest stormes do shake the shroudes," &c. [S. E. Brydges: *Censura Literaria*, 1805-9, iv. 268].—G. W. KNIGHT (*Principles*, 1936, pp. 31 f.): [In the tragedies] you get a pattern of the turning wheel of events, the rhythm and leverage of life swinging over. You find it in individual speeches at a high moment; the words gather power, rise, maintain their height, then, wavering, sough back. Cf. [this passage]. ... The surges pile up steadily to the word 'clouds' [l. 26], and then fall back for the line following. This is a typical unit.

20-2.] MATTHEW ARNOLD (*The English Poets*, ed. T. H. Ward, 1880, i. xxvii) mentions these lines as a touchstone for detecting the grand style.

20. *Mast*] VAN DAM (1900, p. 83) calls Q *masse* a phonetic spelling, but more likely it is a simple typographical error: the ligature *ff* and the ligature *ft* occupy adjoining compartments in the compositor's case.—ED.

21. *Seale vp*] *N.E.D.* (*Seal v.*¹ 6b): *To seal* (a person's) *eyes*, to render blind. Also with *up*. In *to seal the eyes*, this verb is not always distinguishable from the figurative use of *Seel v.*

In Cradle of the rude imperious Surge, 22
 And in the visitation of the Windes,
 Who take the Ruffian Billowes by the top,
 Curling their monstrous heads, and hanging them 25
 With deaff'ning Clamors in the slipp'ry Clouds,

24. *Billowes*] *pillowes* Q_b. *slippery* Q_b, Cap. et cet. *slobbery*
 26. *deaff'ning*] *deaffing* Q_b, Rid. Vaughan i. *slobberly* Vaughan ii
deafening Dyce, Hal. Cam. +, Huds. (misprint).
 Irv. Neil. *Clouds*] *shrouds* Pope, Theob.
Clamors] *clamour* Q_b, Dyce, Warb. Johns. Cap. Var. '73, Dyce ii,
 Cam. +, Huds. et seq. iii, Coll. iii, Huds. i.
slipp'ry] Ff, Rowe, +, Wh.

22. In Cradle] On the omission of the article in a prepositional phrase with dependent genitive, see ABBOTT (1870) §89, FRANZ (3 ed., 1924) §267. Cf. IV.i.188.

23. visitation] *N.E.D.* (Visitation 8): The fact of some violent or destructive agency or force coming or falling upon a people, country, etc.

24. Who] On *who* with an irrational antecedent see ABBOTT (1870) §264, FRANZ (3 ed., 1924) §335. Cf. l. 87 below (Q), IV.iii.114, IV.v.121 (Q), V.ii.136.

26. deaff'ning] Q *deaffing* is quite intelligible. *N.E.D.* defines Deaf *v.* 3 (*arch.* or *dial.*) as "to drown (a sound) *with* a louder sound. Hence Deafing *ppl.a.*"

slipp'ry Clouds] See textual notes.—STEEVENS (Var. '78): A moderate tempest would hang the waves in the *shrouds* of a ship; a great one might poetically be said to suspend them on the *clouds*, which were too *slippery* to retain them. So, in *Julius Caesar* [I.iii.6–8]: "I have seen The ambitious ocean swell and rage and foam, To be exalted with the threatening clouds."—IDEM (ed. 1793): Again, in Golding's Translation of *Ovid's Metamorphosis*, Book xi [497–8]: "The surges mounting vp aloft did seeme too mate the skye, And with theyr sprinckling for too wet the clowdes that hang on hye." Again, in Ben Jonson's *Masque of Queens*, 1609 [*Works*, ed. Cunningham, 1897, iii. 52]: "when the boisterous sea, Without a breath of wind, hath knocked the sky." Again, *Virg[il]*. *Æn[eid]* Lib. iii. [l. 567]: "—spumam elisam et rorantia vidimus astra" ["we saw the showered spray and the dripping stars" (tr. Fairclough, 1920)].—TALBOT (Var.): The epithet *slippery* agrees better with *shrouds* than *clouds*.—CLARKE (ed. 1865) quotes *Othello* II.i.12–5: "The chidden billow seems to pelt the clouds; The wind-shaked surge, with high and monstrous mane, Seems to cast water on the burning bear, And quench the guards of the ever-fixed pole".—KEIGHTLEY (*Sh.-Expositor*, 1867, p. 241): What the poet seems to mean is, that the billows though hung in the clouds, would not adhere to them, on account of their slippery nature, but fell back into the sea.—VAUGHAN (1886, i. 515): The slippery clouds are the clouds which glide 'noiselessly and without exertion through the sky.'—DEIGHTON (ed. 1893): Surely [*slippery*] may mean 'swiftly gliding,' quickly passing from one shape to another.—ANDERS (1904, p. 31) quotes Arthur Brooke's *Romeus and Juliet* (1562), 1361–2, "As when the winter flaws with dreadfull noise arise, And heave the foamy swelling waves up to the starry skies", and Lucan v. 642,

That with the hurley, Death it felfe awakes? 27
 Canst thou (O partiall Sleepe) giue thy Repose
 To the wet Sea-Boy, in an houre so rude:
 And in the calmest, and most stillest Night, 30
 With all appliances, and meanes to boote,
 Deny it to a King? Then happy Lowe, lye downe, 32

28. *thy*] *them* Q_b.

29. *Sea-Boy*] *season* Q_b. *sea's son* Rid.

30. *most*] *the* Cotgrave, Pope, +, Var. '73.

32. *it to*] 't Steev. conj. Om. Cartwright.

happy ... downe,] Ff, Rowe. (*happy*) *low lie downe,* Q_b, Rid. *happy low! lye down;* Pope, Theob. Han. Warb. *happy lowly clown* Johns. (Warb. conj.), Huds. i (subs.).

happy low, lye down; Cap. *happy low-lie-down!* Knt (Coleridge conj.). *happy low, lie down!* Var. '73 et cet. *Harry! low lie down:* Bulloch. *happy low, write down* Bailey. *happy boy, lie down* Cartwright. *happy low, lie down* Dent MS. apud Cam. *happy the low lie down:* Brae. *happy clown!* or *On pillow'd down* Taylor MS. apud Cam. *happy boy, lie down* Ktly conj. apud Cam.

"Nubila tanguntur velis et terra carina" ["The sails reach the clouds, the keel rests on the bottom" (tr. Duff, 1928)].—Miss WINSTANLEY (ed. 1918): The clouds which seem to hang down and mingle with the sea.—KITREDGE (*The Tempest*, 1939, pp. 84 f., apropos of I.ii.4 in that play, q.v.): The hyperbole of making sea and sky meet in a storm had become a literary convention long before Shakespeare's time. The stock passages were *Æneid* i. 102-3 ["... fluctusque ad sidera tollit"]; iii. 564-7. Cf. ... *Winter's Tale* III.iii.82 ff., *Titus* III.i.223-4, *Lear* III.vii.58-60.—[Cf. *Venus* 820. If it is still uncertain what Sh. meant by *slippery*, in poetical imagery there is no interdict against suggestive rather than precise epithets.—ED.]

27. *That*] So that. See note on I.i.198.

hurley] SCHMIDT (1874): Commotion, tumult.

28. *thy*] Q *them* is certainly wrong, but not easy to explain. I think it must have come about as a result of the compositor's trying to remember one line at a time, for, if the context is disregarded, the line by itself is intelligible enough.—ED.

29. *Sea-Boy*] RIDLEY (ed. 1934) [who reads *sea's son*, evidently preferring sibilation to repetition]: The F reading, usually accepted, is suspect, partly from the awkward repetition of 'ship-boy,' and partly because no other early use is recorded.—[*f* is a possible misreading of an oversize *b* and I think a *y* with a defective or faintly inked loop might be taken as an *n*.—ED.]

30. *most stillest*] On the double superlative (and comparative), see ABBOTT (1870) §11; FRANZ (3 ed., 1924) §217. Cf. IV.v.217.

31. *to boote*] *N.E.D.* (Boot *sb.*¹ 1): Good: in phrase *To boot*: 'to the good', to advantage, into the bargain, in addition; besides, moreover.

32. *happy ... downe*] THEOBALD (ed. 1733): Mr. Warburton thinks, *Shakespeare* would not have used so poor a Repetition as *lye down* and *uneasie lyes*. [See textual notes.]—STEEVENS (Var. '73): "You, who are happy in your humble situations, lay down your heads to rest: the head that wears a crown lies too uneasy to expect such a blessing." Had not Shakespeare thought it

Vneafie lyes the Head, that weares a Crowne. 33

Enter Warwicke and Surrey.

War. Many good-morrowes to your Maiestie. 35

King. Is it good-morrow, Lords?

War. 'Tis One a Clock, and past.

King. Why then good-morrow to you all (my Lords:)

Haue you read o're the Letters that I fent you? 39

34. [*Scene II.* Pope, Han. Warb. lords, Theob. Han. Warb. Johns. Cap. Johns. Varr. Rann. *you all. My lords,*

Surrey.] Surry, and sir Iohn Mal. *you all, my lords,* Sing. Ktly, Blunt. Q_b, Sta. Coll. iii. *you all, my lords.* Steev. et

36. *Is it*] *It is* F₃F₄.

cet. *you also, lords.* Cartwright.

37. *a*] *o'* Theob. et seq.

39. *Letters*] *letter* Q_b.

38. *you ... Lords:]*] Ff, Rowe, Pope. *that*] Om. Theob. ii, Warb. *you all my lords.* Q_b. *you. Well, my* Johns.

necessary to subject himself to the tyranny of rhyme, he would probably have said,—“then happy low, sleep on!”—COLERIDGE (ed. Raysor, 1930, i. 158): I know no argument by which to persuade any one of my opinion, or rather of my feeling; but yet I cannot help *feeling* that “Happy *low-lie-down*” is either a proverbial expression or the burthen of some old song, and means, “Happy the man who lays himself down on his straw bed or chaff pallet on the ground or floor.”—COWL (ed. 1923): It has not, I think, been suggested to regard *happy low* as a parenthesis “Happy the low!” and to take “lie down” as an expression of resignation addressed by the King to himself.—[Could the curious parenthesis enclosing *happy* in Q represent a mark of deletion misunderstood by the compositor? At any rate, the line is not unintelligible without this word, and with it undoubtedly contains twelve syllables. See III.ii.102, where Q makes Shallow repeat *so* seven times, enclosing the last two in a parenthesis, while F prints only four *so*'s.—ED.]

33. Vneasie] On the adverb in the form of the adjective, see FRANZ (3 ed. 1924) §368. Cf. v.ii.54.

34.] On the Q stage-direction, see p. 490 and note on I.i.24. On the F stage-direction see pp. 512 ff.

36. *Is it good-morrow*] ROLFE (ed. 1880): Is it morning?

38. *all*] THEOBALD (letter to Warburton, 17 Jany. 1729): As there are only Warwick & Surrey come in to the King, who was before alone, I am sure Shake[speare] would have made him say—good Morrow to you BOTH. [See textual notes.]—MALONE (apud Steevens, ed. 1793): This mode of phraseology, where only two persons are addressed, is not very correct, but there is no ground for reading ... as Theobald and all the subsequent editors do; for Shakspeare in 2 *Henry VI* II.ii.[26] has put the same expression into the mouth of York, when he addressed only his two friends, Salisbury and Warwick ... “where, as all you know, Harmless Richard was murder'd traitorously.”—[N.B. Q reads (l. 34): “Enter Warwike, Surry, and sir Iohn Blunt.”—ED.]

39. *Letters*] From l. 4 it is reasonable to infer that the Q compositor accidentally omitted a final *s* from *letter*.—ED.

War. We haue (my Liege.)

40

King. Then you perceiue the Body of our Kingdome,
How foule it is: what ranke Difeases grow,
And with what danger, neere the Heart of it?

War. It is but as a Body, yet distemper'd,
Which to his former strength may be restor'd,
With good aduice, and little Medicine:

45

My Lord *Northumberland* will foone be cool'd.

(E4^v)

King. Oh Heauen, that one might read the Book of Fate, Q_b

41. *Kingdome*,] Q_b, Ff, Rowe, +,
Var. '73, Sta. Craig. *kingdom* Cap.
et cet.

43. *danger*,] *danger* Q_b, Hal.
it?] *it*. Q_b, Rowe et seq.

44. *yet*] *flight* Warb. *yet*, Cap.
Varr. '73, '78, Rann, Mal. Steev. Varr.
Sing. i, Coll. i, ii, Craig.

distemper'd] *distempered* Q_b,
Kit.

45. *his*] *the* F₃F₄, Rowe i, ii. *its*
Pope ii, Theob. Warb. Johns. Varr.
Rann.

restor'd,] *restored*, Q_b. *restor'd*
Dyce, Wh. Hal. Irv. Craig, Neil.
restored Cam. Glo. Huds. i, Her. Cowl.

47. *Lord*] *Lord*, F₃F₄.

cool'd] *school'd* Warb. conj.

48. *Heauen*] Ff, Varr. Rann, Mal.
Steev. Varr. Sing. Knt, Ktly. *Heav'n*
Rowe, +. *God* Q_b, Cap. et cet.

41-3.] Miss ANDERSON (1927, p. 65): Shakespeare makes use of the microcosmic theory ... also in presenting political situations. Frequently he refers to the state as if it were a microcosm. [Cf. *Titus* I.i.186, *Caesar* II.i.321, *Hamlet* I.iii.20 ff., *Cymbeline* v.v.14, *As You Like It* II.vii.58-61.]—Miss SPURGEON (1935, p. 160): All through the disturbances, murders and evil deeds which abound in the historical plays, the picture of the 'infection of the time' [*John* v.ii.2], the distempered body of the kingdom, full of 'rank diseases', is constant.—[*The Body of our Kingdome*=the body politic. Cf. v.ii.144 below; "the body of a land" (*John* IV.ii.112), "the body public" (*Measure* I.ii.152), "the public body" (*Timon* v.i.143), "the body of the weal" (*Coriolanus* II.iii.178).]

41-2. *Then ... is*] On the redundancy see ABBOTT (1870) §414.

42. *foule*] *N.E.D.* (Foul *a.* 1b): Of a disease or a person affected with disease: Loathsome.

ranke] *N.E.D.* (Rank *a.* 14b): Corrupt, foul; festering [quoting this line].

44.] Warburton (ed. 1747): What would he have more? We should read, *It is but as a body* SLIGHT *distemper'd*.—Staunton (ed. 1858): That is, *now* distemper'd.—Abbott (1870, §76) and Franz (3 ed., 1924, §423) give examples of *yet*=*up to this time*.—*N.E.D.* (Distempered *ppl.a.* 1 3): Disordered, diseased, affected with a distemper. [It would seem, therefore, that there is nothing to the distinction between disease and distemper (something less serious than disease) alleged by Johnson (ed. 1765) and others.]

46. *little*] *N.E.D.* (Little *a.* 11b): *A little*: a small quantity of; some, though not much. Rarely used without *a* in this sense. *Obs.* [Quotes only this line and *Twelfth Night* v.i.165.]

48-56.] Tyler (*N.S.S. Trans.* 1880-6, p. 104*): It is difficult to explain this

And see the reuolution of the Times
Make Mountaines leuell, and the Continent

50

passage consistently unless the poet regarded man and his affairs as governed by the same laws as those which control the sea, and mould the form of the land; as being subject alike to a universal necessity.—MOULTON (1907, p. 282): Important as giving expression, in the midst of the shifting incidents, to the thought of alternating fortunes as the law of national history.—FIGGIS (1912, pp. 243 f.): It is easy to see Shakespeare looking beyond men, and their qualities and ambitions, and exclaiming in the words he puts into Henry's mouth [this passage quoted]. It was in some such words as these that Prospero afterwards spoke, in that rich cadence of his that has rung itself to perpetual memory; and in one, as in the other passage, it is possible to discover the obtrusion of Shakespeare's personal preoccupation with the main problem of his thought. Mutation and permutation were all about him, in men and in things; and he grappled with it ever in the effort to see the drift of it, and to embrace it in a synthesis that should give it meaning. In a sense, ... all his Drama was an attempt to "read the book of fate."—WETZ (1912, p. 239): Of course every word which a poet puts in the mouth of another person does not necessarily express his own views. Nevertheless we believe that the peculiar emotional sound of these lines entitles us to say that the author was thoroughly conversant with the sentiment which they breathe. Not long afterwards he wrote his *Hamlet*.—RYLANDS (1928, pp. 150 f.): We shall find the first hint of [Sh.'s mature style, packed with matter, with freer rhythms and higher emotional pressure] in 2 *Henry IV* [III.i.48-59]. ... That is the accent of *Hamlet*.—ELTON (1936, pp. 18 f.): In the vexed mind of Henry of Lancaster, the images kindle one another like sparks in a train, and the troubled style of the later tragedies is in sight [in these lines]. All things are in flux: the vision of the earth flattened, then melted into the sea, calls up that of the sea itself, with the god straddling neck-high as in the old maps of the *Poly-Olbion*; the image of a liquid persists, but now it is only a bitter cupful; the abstract words 'revolution', 'alteration', enforce the sense of change; and then the intellect, ceasing to drift on in these dreams, pulls itself up, remembers its original image, and closes with the book of fate once more.

48.] VAUGHAN (1878, i. 503): 'O God, what a thing were it if we had the power to read the book of fate!' ... a simple utterance of *deprecatory admiration*.

49. reuolution] SCHMIDT (1875): Change produced by time.

50-4. the Continent ... hippes] MALONE (2 *App.*, 1783) quotes Sonnet lxiv: "When I have seen the hungry ocean gain Advantage on the kingdom of the shore, And the firm soil win of the watery main, Increasing store with loss and loss with store".—WALKER (*Crit. Exam.*, 1860, i. 152) refers to Ovid's *Metamorphoses* xv. 261-3 (tr. Golding, 1567, f. 190^r): "Euen so haue places oftentimes exchaunged theyr estate. For I haue seene it sea which was substanciall ground alate, Ageine where sea was, I haue seene the same become dry lond, And shelles and scales of Seafish farre haue lyen from any strond."—CARTER (1905, p. 276): Compare Amos ix. 5—"And the Lord God of hostes shal touche the land, and it shal melt away: and al that dwel therein shall mourne, and it shal ryse whole lyke a fludde, and shalbe drowned as by the fludde of Egypt".

(Wearie of folide firmeneffe) melt it felfe 51
 Into the Sea: and other Times, to fee
 The beachie Girdle of the Ocean
 Too wide for *Neptunes* hippes; how Chances mocks
 And Changes fill the Cuppe of Alteration 55
 With diuers Liquors. *O if this were feene,
 *The happieft youth viewing his progresse through,
 *What perills pafte, what croffes to enfue? 58

52. *Sea:*] Ff, Rowe, +, Coll. Wh. i. *not tenne yeeres gone,*] Forms one line in F₁Ff, Rowe.
fea, Q_b. *feal* Cap. et cet.

Times, to] *times too* Vaughan.

53. *Ocean*] *oceän* Ktly.

54. *mocks*] Q_b, Ff, Ktly. *mock*
 Rowe et cet. *mock us* Vaughan.

56. *Liquors.*] *liquors:* Han. *liquors!*
 Q_b, Theob. Warb. et seq.

56-9. *O ... die:*] Om. F₁Ff, Rowe.

56, 60. *With diuers Liquors.* 'Tis

57. *youth*] Q_b, Pope, +. *youth,*—
 Cap. Varr. '78, '85, Rann, Mal. Steev.
 Varr. Sing. Knt i, Dyce, Sta. Hal.
 Huds. i. *youth*, Var. '73 et cet.

through] *thorough* Cap.

58. *to*] *do or still* Vaughan.

enfue?] *enfue*, Pope et seq.

(subs.).

—TUCKER (*Sonnets*, 1924, p. 139): The realisation that the sea encroached upon the land and *vice versa* was as old as the Greek geographers.

50. *Continent*] *N.E.D.* (*Continent sb.* 3b): The land as opposed to the water, etc.; 'terra firma'; the earth. *Obs.* [Quotes this line.]

53-4. *The beachie ... hippes*] DEIGHTON (ed. 1893): *I.e.* see how the ocean retreats, leaving a beach [girdle] wider than is needed as its boundary.—COLLINS (ed. 1927): The seashore is regarded as a girdle worn around his hips by the sea-god, Neptune, and when the sea recedes the girdle becomes too wide for him.

53. *beachie*] *N.E.D.* (*Beachy a.*): Pebbly, shingly [quoting this line as its earliest example].

Ocean] ROLFE (ed. 1880): A trisyllable.

54. *Chances mocks*] COWL (ed. 1923): Fortuitous circumstances set plans, or expectations, at nought.—PINK (ed. 1935): Unexpected accidents mock our efforts to pursue settled plans.—[On the concord of noun and verb see note on I.iii.114.]

55-6. *And ... Liquors*] COWL (ed. 1923): Alteration is imaged under the figure of a cup that is successively filled with liquors of divers colours.—IDEM (*Sources*, 1928, p. 29): No doubt, suggested by some emblematical device such as "divers diaphanal glasses, filled with several waters, that showed like so many stones of orient and transparent hues", as described in a stage-direction in Jonson's *Entertainment at Theobalds*, [1607; *Works*, ed. Cunningham, 1897, ii. 586].

56-9. *O ... die*] On the omission of these lines from F see p. 500. A. E. MORGAN thinks that l. 60 "seems to betray an excision" in Q; see p. 496.

57. *through*] *N.E.D.* (*Through adv.* 2): From beginning to end (of a time, course of action, life, etc.).

58.] JOHNSON (ed. 1765): There is some difficulty in [this] line ... because it

Would shut the booke and fit him downe and die:

'Tis not tenne yeeres gone, 60

Since *Richard*, and *Northumberland*, great friends,

Did feast together; and in two yeeres after,

Were they at Warres. It is but eight yeeres since, 63

59. *fit*] *set* Cap.

die] *die*. Pope et seq.

60-1. 'Tis ... *friends*,] 'Tis not ten
years since *Richard* and *Northumber-*
land Pope, Han.

60. 'Tis] *It is* Ktly.

62. *yeeres*] *yeare* Q_b, Rid.

63. *Warres*.] Ff, Rowe, +, Var. '73,
Sing. ii, Ktly, Neil. *warres*: Q_b, Cap.
et cet. (subs.).

seems to make *past perils* equally terrible with *ensuing crosses*.—MASON (1785, pp. 191 f.): This happy youth who is to foresee the future progress of his life, cannot be supposed at that time of his happiness, to have gone through many perils. Both the perils and the crosses ... were yet to come, and what the youth is to foresee, is the many crosses he would have to contend with, even after he has passed through many perils.

crosses] *N.E.D.* (Cross *sb.* 10b): A trouble, vexation, annoyance; misfortune, adversity.—[Cf. I.ii.207.]

60-82.] CANNING (1884, pp. 141 f.): Had Henry been in his usual health, he might, when mentioning Northumberland, have severely blamed him before his ministers, and justified his own conduct towards him. But now he names him without the least anger, his oppressed mind recalling the past with more interest and animation than he apparently feels about the present.

60. *gone*] *N.E.D.* (Go *v.* 48h): Gone. In the absolute construction with a designation of an interval of time: = Ago, Since.

61-3. *Since ... Warres*] AX (1912, pp. 70 f.) tries conscientiously to find some mention of this feasting together in Holinshed, but turns up nothing better than a brief account of Christmas festivities during a meeting of Parliament in Shrewsbury in 1397 (Holinshed iii. 492), which makes no special mention of Northumberland. He continues: "We know not what the dramatist exactly means by saying of King Richard and Northumberland ... 'and in two years after, They were at wars'. Perhaps the events of 1399 which led to the inglorious abdication of Richard II are here hinted at, but there existed no war, properly speaking, between the King and the Earl of Northumberland."

62. *feast together*] *N.E.D.* (Feast *v.* 1b): To keep holiday, give oneself to pleasure; to enjoy oneself. *Obs.* [Quotes only *Pericles* I.iv.107.]

yeeres] On Q *yeare* see note on II.i.131.

63. *Warres*] See note on I.ii.71.

It ... since] HERFORD (ed. 1899): This would bring the supposed historic date of this scene to 1407.—AX (1912, p. 69): In giving the dates and accounts of former events to which the King alludes, Sh. not only deviates from Holinshed, but also from himself, namely from his play *Richard II*. We are in 1405 [the historic date of the archbishop's rebellion]. Consequently, it is not eight years, but six years since, in 1399, "This Percy was the man nearest my soul, Who like a brother toil'd in my affairs".

since] Conjunction and preposition; see FRANZ (3 ed., 1924) §559.

This *Percie* was the man, neereft my Soule,
 Who, like a Brother, toyl'd in my Affaires, 65
 And layd his Loue and Life vnder my foot:
 Yea, for my fake, euen to the eyes of *Richard*
 Gaue him defiance. But which of you was by
 (You Cousin *Neuil*, as I may remember) 69

64. *Soule*,] Q_b, Pope, Han. Wh. Glo. Her. Irv. Craig, Neil. *Soule*; Ff et cet.

67. *euen*] *ev'n* Pope, +.

68. *But*] Om. Pope, Han.

68-9. *by* (*You ... as ... remember*)] F₂F₃, Var. '73, Dyce i, Coll. iii. *by*?
You ... (as ... remember) Q_b. *by*? *You*
... as ... remember, Rowe i, ii. *by*?
You ... as ... remember. Rowe iii. *by*?

(*You ... as ... remember*,) Pope, +, Sing. ii. *by*,—*You ... as ... remember*, Hal. *by*—*You ... as ... remember*—Cam. +, Ktly, Dyce ii, iii, Huds. Irv. Craig, Neil. *by*, (*You ... as ... remember*) F₄ et cet.

69. *Neuil*] *Neuel* Q_b.

may] *me* Vaughan.

[to *Warwick*. Rowe et seq.

66. *vnder my foot*] *N.E.D.* (Foot *sb.* 30c): *Under a person's foot*: *fig.* in subjection to him, at his mercy or at his absolute disposal [quoting this line].

67-82.] *AX* (1912, pp. 69 f.): Henry's words, ll. 68-74, refer to *Richard II* v.i. There, before the Tower, Northumberland, sent by the usurper, says to the King, ll. 51-2: "My lord, the mind of Bolingbroke is changed; You must to Pomfret, not unto the Tower". Whereupon the King replies, ll. 55-6: "Northumberland, thou ladder wherewithal The mounting Bolingbroke ascends my throne". But ... Northumberland's words here [cannot] be called "checking" or "rating". Sh. seems to have confused two scenes with each other, the one quoted above and the great abdication scene in *Richard II*, iv.i. There, indeed, Northumberland's words addressed to Richard have somewhat of blame and reproach, when he says, ll. 222-5: "No more, but that you read These accusations and these grievous crimes, Committed by your person and your followers Against the state and profit of this land". In the latter scene moreover we see Richard's eyes full of tears, as he himself says [l. 244]: "Mine eyes are full of tears, I cannot see". ... Sh. seems here to depend entirely upon his memory which fails him in nearly all cases.

67. *to the eyes*] Before the eyes; analogous to the current *to one's face*, *to one's teeth*. See *FRANZ* (3 ed., 1924) §522.

68.] *VAUGHAN* (1886, i. 520): Pope in order to give this line due measure cut out 'but.' 'Defiance' is a word of two syllables here.

68-9. *But ... remember*)] *JOHNSON* (ed. 1765): He refers to King *Richard [II]*, act v. scene [i]. But whether the King's or the authour's memory fails him, so it was, that *Warwick* was not present at that conversation.—*RITSON* (apud *Steevens*, ed. 1793): Neither was the King himself present.

69. *Neuil*] *STEEVENS* (Var. '78): Shakespeare has mistaken the name of the present nobleman. The earldom of Warwick was at this time in the family of *Beauchamp*, and did not come into that of the *Neuils* till many years after.—[See also *D.P.* 18.]

as ... remember] *CLARKE* (*Sh. Key*, 1879, p. 19): That there was no

When *Richard*, with his Eye, brim-full of Teares, 70
 (Then check'd, and rated by *Northumberland*)
 Did speake these words (now prou'd a Prophecie:)
Northumberland, thou Ladder, by the which
 My Cousin *Bullingbrooke* ascends my Throne: [g6^{va}]
 (Though then, Heauen knowes, I had no such intent, 75
 But that necessitie so bow'd the State,
 That I and Greatnesse were compell'd to kisse:)
 The Time shall come (thus did hee follow it)
 The Time will come, that foule Sinne gathering head, 79

70. *Eye, brim-full*] *eye-brimme full* seq.
 Qb.
 72. *prou'd*] *proved* Cam. Glo. Huds. 75. *Heauen*] Ff, Rowe, Cap. Varr.
 i, Her. Cowl. Rann, Mal. Steev. Varr. Sing. Knt,
 (now ... *Prophecie*:)] now ... Ktly. *heav'n* Pope, +. God Qb,
prophecie: Qb. now ... *Prophecy*. Coll. et cet.
 Rowe, +, Sing. ii. now ... *prophefy*? 76. *bow'd*] *bowed* Qb.
 Cap. et seq. 78. *shall*] *will* Johns. Var. '73, Dyce
 74. *Bullingbrooke*] *Bolingbrooke* Qb. ii, iii, Huds. i.
 Bullinbrook F₃. Bullingbrook F₄. 79. *Sinne gathering head*,] *Sin-gath-*
 Bullinbroke Rowe i. Bullingbroke *ering head* F₄. *Sin gathering head*
 Rowe ii, iii. Bolingbroke Pope et Rowe i, ii, Han. *Sin, gathering head*,
 Rowe iii, Theob. Warb. et seq.

failure of memory on the part of the author is shown by his care to insert [these] words ..., which imply that the king is speaking with avowed latitude. —Miss PORTER (ed. 1911): The Poet wanted to introduce Warwick and weave him into the dialogue here, and he makes the King responsible, for a vague and dubious memory.—[*As* evidently means *according as, as well as*; see FRANZ (3 ed., 1924) §578.—ED.]—COWL (ed. 1923): *May, can.* [Cf. I.iii.20.]

70-1.] G. W. KNIGHT (*Principles*, 1936, p. 74) calls attention to the contrast in these two lines and the way in which the sound of the words is suited to the sense.

71. *check'd*] See note on I.ii.179.

rated] SCHMIDT (1875): Rate, to chide.—[Cf. v.ii.78.]

75. *I had no such intent*] RITSON (apud Steevens, ed. 1793): [The king's] memory, indeed, is singularly treacherous, as, at the time of which he is now speaking, he had actually ascended the throne.—MALONE (ed. 1790): He means, "*I should have had* no such intent, but that necessity", &c. or Shakespeare has here also forgotten his former play.—[Several editors quote this note of Malone's, but no one states positively that the clause is conditional. VAUGHAN (1878, i. 506) suggests that *but that*=*unless*. But see note on II.iii.56.]

78-80.] See *Richard II* v.i.57-9, "The time shall not be many hours of age More than it is, ere foul sin gathering head Shall break into corruption".

78. *follow*] SCHMIDT (1874): What is now to follow up.

79. *will*] CLARKE (ed. 1865): The present affords a notable instance of that purposed variation in repeated phrases that Shakespeare occasionally gives

Shall breake into Corruption: so went on, 80
 Fore-telling this fame Times Condition,
 And the diuision of our Amitie. (E5)
War. There is a Historie in all mens Liues, Q_b

80. *Corruption*] *convulsion* or *eruption* Coll. conj.

with so much naturalness of effect.—IDEM (*Sh. Key*, 1879, p. 777) quotes *Troilus* II.i.[110-1], "I will hold my peace when Achilles' brooch bids me, shall I?"

gathering head] *N.E.D.* (Head *sb.* 31): Issue, result; conclusion, summing up; culmination, crisis; maturity; pitch, height; strength, force, power (gradually attained): in various phrases, as *to gather head*. [This line is earlier than the earliest example quoted with *gather*.]

81. *Times Condition*] Cf. IV.i.110, V.ii.17, *Caesar* I.ii.174.

83-95.] WHALLEY (1748, p. 61): A Section of [Marcus Aurelius] *Antoninus* will confirm and illustrate the Remark of *Shakespeare*: ... "By looking back into History, and considering the Fate and Revolutions of Government, you will be able to form a Guess, and almost prophesy upon the future; for things past, present, and to come are strangely uniform and of a Colour, and are commonly cast in the same Mould. So that upon the Matter, forty Years of Human Life may serve for a Sample of ten thousand." *Lib.* VII. *Sect.* 49. And such is the Character which *Pliny* gives of *Mauricus*: "Vir est gravis, prudens, multis experimentis eruditus, & qui futura possit ex praeteritis providere." *L. I. Epist.* 5.—BIRCH (1848, p. 250): Shakspeare ... continues his essay on the course of nature and the law of necessity, in words and sentiments savouring strongly of having read Lucretius on the 'nature of things.'—GERVINUS (1863, i. 420): As this regards Northumberland, so is it also with Henry IV. In him also, his former disposition only develops itself in a new impulse, when it fills him with distrust of the Percys, his friends and helpers, as these were possessed with similar feeling to him.—SNIDER (*System*, 1877, ii. 378): Here is stated the rational principle of all prophecy, and, at the same time, the innermost thought of this Tetralogy [*Richard II*, 1, 2 *Henry IV*, *Henry V*].—TYLER (*N.S.S. Trans.* 1880-6, p. 104*) quotes Sonnet lix, "If there be nothing new, but that which is Hath been before" &c.—BRANDES (1898, i. 239): Warwick answers with the profound and astonishingly modern reflection that history is apparently governed by laws.—Miss SPURGEON (1935, p. 173): [The] conception of time's part in bringing to birth and maturing seeds or germs is most fully worked out and interestingly applied by Warwick to the development of character, when discussing with Henry IV the early indications of Northumberland's falseness.

83-9.] DEIGHTON (ed. 1893): All men in the course of their life are witnesses of events which by their likeness to those of bygone days are, as it were, a history of them; and by observation of these a man may foretell with much accuracy the drift of events as yet only conceived in the womb of the future, events which will be brought to the birth by time.

83. *Historie*] DELIUS (ed. 1857): Here = historical truth, historical teaching or representation of history.

Figuring the nature of the Times deceas'd:
 The which obferu'd, a man may prophecie 85
 With a neere ayme, of the maine chance of things,
 As yet not come to Life, which in their Seedes
 And weake beginnings lye entreaured: 88

84. <i>the nature</i>] <i>the natures</i> Q _b , Rid. <i>their natures</i> Vaughan. <i>Times</i>] <i>time's</i> Sing. i. <i>deceas'd</i>] <i>deceast</i> Q _b . <i>deceased</i> Cam. Glo. Huds. i, Her. Cowl.	86. <i>things</i> ,] <i>things</i> F ₄ et seq. 87. <i>which</i>] <i>who</i> Q _b , Neil. 88. <i>beginnings</i>] <i>beginning</i> Q _b . <i>entreaured:]</i> Ff. <i>intreaured:</i> Q _b . <i>entreaured</i> . Rowe, Cap. Varr. '78, '85, Rann, Mal. <i>intreaured</i> . Pope et cet.
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84.] Miss WINSTANLEY (ed. 1918): Which repeats, as it were, the past.

Figuring] SCHMIDT (1874): Show[ing], reveal[ing].

nature] Q_b *natures* is hardly unintelligible and the F singular might be the result of the accidental omission of final *s*. If *natures* is wrong, it must be because the plural *Times* has attracted *nature* to the plural.—ED.

deceas'd] *N.E.D.* (Deceased *ppl.a.* 1): That has departed this life, dead, 'departed'; *esp.* lately dead, 'late'. *fig.* [Quotes this line only.]

85. **The which obferu'd**] The absolute participle. See ABBOTT (1870) §376, FRANZ (3 ed., 1924) §660.

86-9.] CLEMEN (1936, pp. 257 f.) traces this image of the gradual maturing of future events from *Richard III* III.vii.168, "mellow'd by the stealing hours of time", through *Merchant* II.viii.40, "But stay the very riping of the time", 1 *Henry IV* I.iii.294, "When time is ripe", *Richard II* II.ii.10-1, "Some unborn sorrow, ripe in fortune's womb, Is coming towards me", *Measure* v.i.116, "ripen'd time", *Othello* I.iii.366-7, "There are many events in the womb of time, which will be delivered", to *Macbeth* I.iii.58-9, "If you can look into the seeds of time, And say which grain will grow and which will not".

86. **ayme**] *N.E.D.* (Aim *sb.* 1): Estimation of probability; conjecture, guess. [*Obs.*]

of] Concerning. See note on II.i.123.

maine chance] *N.E.D.* (Main chance 1): A term in the game of Hazard; = [a number (from five to nine inclusive) called by the 'caster' before the dice are thrown]. b. The general probability with regard to a future event or the success of an undertaking. [Quotes this line.]-*N.E.D.* (and also ONIONS) likewise quotes this line in defining *The main chance* under Chance *sb.* 12, "the chief or paramount issue, the most important eventuality".

87. **which**] On Q_b *who* see note on l. 24 above. On the difference see p. 506.

88. **beginnings**] The difference between this and Q_b *beginning* is to be explained in the same way as that between *natures* and *nature* in l. 84. As omission is a commoner error than attraction, the probability that Q_b is wrong is somewhat greater here.—ED.

entreaured] *N.E.D.* (Entreasure *v.* 1): To store up in or as in a treasury [quoting this line as its earliest example].

Such things become the Hatch and Brood of Time;
 And by the necessarie forme of this, 90
 King *Richard* might create a perfect gueffe,
 That great *Northumberland*, then false to him,
 Would of that Seed, grow to a greater falsenesse,
 Which should not finde a ground to roote vpon,
 Vnlesse on you. 95

King. Are these things then Necessities?
 Then let vs meete them like Necessities; 97

90. *this*] *things* Johns. conj. *these* conj. *things* Vaughan. *these things*
 Cap. Huds. i. *then, my Lord*, Han.

96. *these things then*] *these* Steev. 97. *Necessities?*] *necessities*, Qb. *necessity?* Johns. conj.

89.] RYLANDS (1928, p. 171): Links [the speech] with *Hamlet* [III.i.166]—"And I do doubt the hatch and the disclose Will be some danger", and *Measure for Measure* [II.ii.97]—"And so in progress to be hatch'd and born".—THALER (1929, p. 267): On the "doctrine of eggs" (*omnia ex ovo*), see [Sir Thomas Browne's] *Vulgar Errors* III. xxviii.—[Cf. also *Macbeth* II.iii.56-7.]

90.] JOHNSON (ed. 1765): I think we might better read, *The necessary form of things*. The word *this* has no very evident antecedent.—HENLEY (Var. '85): [By] *this* is, I apprehend to be understood *this* history of the times deceased.—DELIUS (ed. 1857): *This* refers to *the which observ'd* [l. 85].—CLARKE (*Sh. Key*, 1879, p. 655): [*This*=] the circumstance of Northumberland's previous conduct in being "great friends" and then "in two years after" being "at wars" with the speaker of the "prophecy".—VAUGHAN (1878, i. 507): [By] the principle of necessity which is the formative power developing all this.—DEIGHTON (ed. 1893): By the form which this history inevitably assumed in Richard's case (*i.e.* from the consequences inevitably to be drawn from the disloyalty to himself).—COWL (ed. 1923): By the analogy or rule of this ("this" referring vaguely to what has just been said), by this law of cause and effect.—COLLINS (ed. 1927): According to the necessary form imposed on events by this theory.—[*Form* is probably used in the sense thus defined by *N.E.D* (Form sb. 4): "*Philos.* In the Scholastic philosophy: The essential determinant principle of a thing."]

96-100.] HUDSON (ed. 1880): "If these things are indeed necessities, then let us meet them with their like; let us be as necessities to match them, and see which will prove the stronger." A very heroic saying!—BOAS (1896, p. 263): The dauntless, unwearied spirit of the man rings in his cry to Warwick.—S. A. BROOKE (1914, p. 278): The King does not care for [Warwick's] explanation, but something in the words rouses his brave spirit. The weakness of age and disease slips from him. His soul is, in its recesses, always strong. He is like his father Gaunt and his son in that.

96. *things then*] STEEVENS (ed. 1793): I suspect that—*things then* are interpolated words. They corrupt the measure, do not improve the sense, and the anticipation of *then*, diminishes the force of the same adverb in the following line.

And that fame word, euen now cryes out on vs: 98
 They fay, the Bifhop and *Northumberland*
 Are fiftie thoufand ftrong. 100

War. It cannot be (my Lord:)
 Rumor doth double, like the Voice, and Eccho,
 The numbers of the feared. Pleafe it your Grace
 To goe to bed, vpon my Life (my Lord)
 The Pow'rs that you alreadie haue fent forth, 105
 Shall bring this Prize in very eafily.
 To comfort you the more, I haue receiu'd
 A certaine instance, that *Glendour* is dead. 108

101. (*my Lord:*) Om. Pope, +. Var. '73, Dyce, Hal. Cam. +, Huds.
 102. *Voice,*] *Voice* F₄ et seq. Irv. Neil. *bed*; Rowe iii et cet.
and] of Rowe i, ii. *an* Rid. *Life*] *soule* Q_b, Coll. Dyce, Sta.
 (Vaughan conj.). Wh. Cam. +, Huds. et seq.
 103. *numbers*] *number* F₄, Rowe i, 105. *Pow'rs*] Ff, Rowe, +, Wh. i.
 ii. *Powers* Q_b, Cap. et cet.
feared.] Ff, Rowe, Wh. i, Neil. 107. *receiu'd*] *received* Q_b, Cam.
feared, Q_b. *fear'd*:— Cap. Varr. '78, Glo. Huds. i, Her. Cowl.
 '85, Rann, Steev. Varr. Sing. i, Knt 108. *instance,*] F₂, Cap. Varr. '78,
 (subs.). *fear'd*. Pope et cet. '85, Rann, Mal. Steev. Varr. Sing.
 104. *bed,*] Ff, Rowe i, ii. *bedde*: Sta. Ktly. *instance* Q_b, F₃F₄ et cet.
 Q_b, Coll. ii, iii, Craig. *bed*. Pope, +, Glendour] Q_b, F₂. *Glendow'r*
 Wh. i. Glendower F₃F₄ et cet.

97.] JOHNSON (ed. 1765): I am inclined to read, *Then let us meet them like necessity*. That is, with the resistless violence of *necessity*; then comes more aptly the following line.—MASON (1785, p. 192): That is, let us meet them with that patience and quiet temper with which some men of fortitude meet those events which they know to be inevitable.

98. *cryes out*] *N.E.D.* (Cry v. 21b): Cry out. To utter loud and (usually) impassioned exclamation; to exclaim. Const. *against, at, on, upon* (persons or things objected to).

102.] Miss SPURGEON (1935, pp. 327 f.): Echoing sound ... always interested Shakespeare; he is very quick to notice it, and in the earlier plays he records it often, quite simply and directly ... Its doubling and mocking quality ... Warwick applies most appositely when, having been roused in the small hours to soothe the sleepless and fretful king, he finally loses patience with Henry's fears ... and retorts somewhat tartly.

like ... *Eccho*] DELIUS (ed. 1872): According to Shakespeare's license in using the copula = as echo doubles the voice or = as it is with the voice and echo.—SCHULZE (1908, p. 17): [Like an] echoing voice [hendiadys].

103. *Please it*] See note on I.i.9.

104. *vpon my Life*] On *Q vpon my soule* see p. 503. Cf. iv.ii.64.

105. *Pow'rs*] See note on I.i.206.

108.] MALONE (ed. 1790): Glendower did not die till after King Henry IV. [There is a little uncertainty regarding the date: *D.N.B.* (vii. 1313) gives 1516]

Your Maieftie hath beene this fort-night ill,
 And thefe vnfeafon'd howres perforce muft adde 110
 Vnto your Sickneffe.

King. I will take your counfaile:
 And were thefe inward Warres once out of hand,
 Wee would (deare Lords) vnto the Holy-Land.

Exeunt. 115

110. *vnfeafon'd howres*] *vnseasoned howers* Q_b. *unseasoned hours* Kit.

or later.—ED.]—IDEM (apud Steevens, ed. 1793): Shakspeare was led into this error by Holinshed, who places Owen Glendower's death in the tenth year of Henry's reign [1409; Holinshed iii. 536].—AX (1912, p. 71): The son of Owen Glendower was taken prisoner in that same year [1405] in a skirmish at "Husk", and fifteen hundred Welshmen taken and slain. (cf. Holinshed iii. 527.) We believe Sh. to have rolled into one these two separate historical facts, which however have this in common, that they are equally fortunate for the English King.—BRAUN (1935, p. 129 n.): Hall relates the death of the Welsh leader shortly after the battle of Shrewsbury [p. 549 below].

instance] SCHMIDT (1874): Argument, proof.—[Cf. IV.i.92.]

110. *vnseason'd*] SCHMIDT (1875): Unseasonable, ill-timed.—[See ABBOTT (1870) §375, FRANZ (3 ed., 1924) §662.]

113. *inward*] *N.E.D.* (Inward *a.* 5): Existing in or pertaining to the country or place itself; domestic, intestine. *Obs.* or *arch.*

out of hand] *N.E.D.* (Hand *sb.* 33b): Out of hand. No longer in process; done with. [Quotes this line as its earliest example.]

114.] AX (1912, p. 71): No trace of a plan of Henry's going to the Holy Land could be found in Holinshed under this date. It only occurs there towards the end of Henry's reign in 1413 ... In the play, the introduction of this plan, spoken of at some length in the first part [I.i.19 ff., 102], has again the object of preparing for the last events of this drama. Historically speaking, it is not likely that the King entertained this scheme in his then precarious situation.

Scena Secunda.

I. Scena Secunda.] Om. Q. Scæna Secunda. F₂. *Scene III.* Pope, Han. Warb. Johns. *Scene II.* Rowe, Cap. et seq.

[The Country. Pope. Justice *Shallow's* Seat in *Gloucestershire*. Theob. Han. Warb. Johns. Varr. Rann. A Village in *Gloucestershire*.

Court of *Shallow's* House. Cap. Court before Justice *Shallow's* House in *Gloucestershire*. Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Wh. i, Hal. Ktly, Del. Huds. i, Craig. Gloucestershire. Before Justice *Shallow's* house. Cam. +, Irv. Neil.

III.ii.] HERFORD (ed. 1928): The scene of Falstaff's 'recruiting' is laid in Gloucestershire, which is as far off the route to the north as were his recruits from being serviceable soldiers. His former recruiting, for Shrewsbury (described in I *Henry IV* iv.ii), had been duly carried out on the line of march (*ib.* ll. 44-5); but it was clearly mere 'Falstaffian' to make a jest of 'honour' in his choice of a route as well as in his choice of men. [I hope I am not alone in thinking this a gratuitous assumption. The only hint of a dereliction of duty is Prince John's "Now *Falstaffe*, where haue you beene all this while?" (iv.iii.29), which will hardly cover truancy as well as tardiness. If Falstaff's pressing soldiers in Gloucestershire must be rationalized, one might very properly assume that this county had been assigned to him, for it does not necessarily follow that recruits are raised only in places on the line of march to the theater of war.—ED.] There was thus entire dramatic justification in the introduction of features, and perhaps persons, from Shakespeare's home-country in the west, and the opening and close of the scene have an intimate and reminiscent realism unmatched in their kind in the Shakespearean drama elsewhere. It is, at most, approached in the nearly contemporary *Merry Wives*. Shallow ... and Silence mark a new phase in Shakespeare's humour—they amuse, like some characters in George Eliot, by their blank unintelligence, by the very absence of even the rude glimmer of wit which is the stock-in-trade of Shakespeare's grossest clowns. The opening dialogue between the 'Justices' is a masterpiece of the humour which comes from talk studiously denuded of all conscious humorous suggestion, of the savour yielded by the completely insipid. Falstaff then arrives, the great man from town, a fellow reveller with Shallow in his youth, and, thanks to the prince's report of his prowess at Shrewsbury, a famous soldier. The rustics, one and all, offer helpless targets upon which Falstaff's missiles play with genial ease; but his wit, remote from the faintest sympathy with the victims of the 'king's officers' he is so grievously abusing, is not malignant, and his shafts, making game of names and occupations, contain no venom. The characters of the pressed men are discriminated with admirable skill; they have nothing in common but unwillingness to be pressed, but they meet the emergency in wholly different ways; Mouldy's sullen protests contrast with Bullcalf's futile evasions, and both with most forcible Feeble's faint efforts to placate the great captain, leading up to the ironical dismissal, 'I am bound to thee, reverend Feeble'. In the sequel the irony is developed at Falstaff's cost. His defence of his choice of the four who have not paid to be released (l. 260 ff.) is even more delightful than that shown

*Enter Shallow and Silence: with Mouldie, Shadow,
Wart, Feeble, Bull-calf.*

2

2-3. Enter ...] Enter Iuftice Shallow, and Iuftice Silens. Q (Silence Qb).

2. and Silence:] Ff, Rowe, Han. (subs.). and *Silence*, Iuftices; Pope, Theob. Warb. Johns. Var. '73. meeting Silence. Varr. '78, '85, Rann. and *Silence*, meeting: Cap. et cet.

2-3. with Mouldie, ... Bull-calf.] Ff, Rowe, + (subs.). *Wart, Feeble, Shadow, Mouldy*, and *Bull-calf*, at a

Distance; a Servant, or two, with them. Cap. with Mouldy, ... and Bull-calf, Servants, &c. Var. '73. Mouldy, ... and Bull-calf, Servants, &c. behind. Varr. '78, '85, Rann. *Mouldy*, ... *Bullcalf*, a Servant or two with them. Cam. +, Neil. *Mouldy*, ... *Bullcalf*, discovered at back of scene. Irv. *Mouldy*, ... *Bull-calf*, and Servants, behind. Mal. et cet.

in his original choice; but the hearer enjoys it with a keener relish, knowing that Falstaff is himself the unwitting victim of Bardolph's cunning (l. 247). His final character of Shallow (302 ff.) is a wonderful vignette; the lean, witless [justice], 'like a man made after supper of a cheese-paring', effusive only in his vapid repetitions, is the comic counterpart of the fat knight whose every word is a jest, and whose lightest talk is a tissue of witty allusions.—GENTLEMAN (ed. 1773): This scene of the recruits is much too farcical; the jests quaint, low, and laboured; many words; little meaning; and, upon the whole, exceedingly tedious.—T. DAVIES (1784, i. 304): In this scene Shakspeare exerts his power to support an equal comic vein with his dialogue in the first part of this history. It cannot be denied that, however rich the humour is in the former play, he shews little or no inferiority in this. Falstaff and Shallow form an admirable contrast: the barrenness of the country-squire sets off the fecundity of the knight. They are both egregious liars; and, though Falstaff's inventions are more fruitful in matter and brighter in fancy, the lies of Shallow, though of a colder complexion, entertain from their characteristic formation.—HAZLITT (*Examiner* 26 Nov. 1815; *Works*, ed. Waller & Glover, i. 64): There cannot well be a finer gradation of character than that in Henry IV between *Falstaff* and *Shallow*, and *Shallow* and *Silence*. It seems difficult to fall lower than the Squire; but this fool, great as he is, finds an admirer and humble foil in his cousin *Silence*. Vain of his acquaintance with *Sir John*, who makes a butt of him, he exclaims, 'Would, cousin *Silence*, that thou had'st seen that which this Knight and I have seen!' 'Aye, master *Shallow*, we have heard the chimes at midnight,' says *Sir John*. The true spirit of humanity, the thorough knowledge of the stuff we are made of, the practical wisdom with the seeming fooleries, in the whole of this exquisite scene, and afterwards in the dialogue on the death of old *Double*, have no parallel anywhere else. [In his *Characters* (1817; *op. cit.*, i. 283) Hazlitt expands these remarks and adds:] In one point of view, they are laughable in the extreme; in another they are equally affecting, if it is affecting to shew what a little thing is human life, what a poor forked creature man is!

On the setting of this scene, see p. 600.—HAINES (*Sh. & the Theatre*, 1927, p. 47) thinks that, on the Elizabethan stage, "the woodland setting was probably used".

2-3.] On the Q stage-direction see p. 493.

Shal. Come-on, come-on, come-on: giue mee your (E₅^v)
Hand, Sir; giue mee your Hand, Sir: an early stirrer, by Q_b
the Rood. And how doth my good Cousin *Silence*? 6

Sil. Good-morrow, good Cousin *Shallow*.

Shal. And how doth my Cousin, your Bed-fellow?
and your fairest Daughter, and mine, my God-Daughter
Ellen? 10

Sil. Alas, a blacke Ouzell (Cousin *Shallow*.)

4. *come-on*:] *come on fir*, Q_b. *come on, sir*; Coll. Dyce, Wh. Hal. Cam. +, Del. et seq.

5. *Sir*:] F₂, Pope, +, Var. '73, 'Sta. *fir*, Q, F₃F₄ et cet.

giue ... Sir:] Om. Pope, +, Var. '73.

6. *And*] *An* Rowe ii.

6, 8. *doth*] *dooth* Q.

6. *Silence*] *Silens* Q_b.

11, 15, 19, 30, 38, 42, 45, 53, 57, 96. *Sil.*] *Silens* Q_b.

11. *Ouzell*] *woofel* Q, Kit.

4-55.] HAZLITT (*Lectures*, 1819; *Works*, ed. Waller & Glover, viii. 34 f.): There is not anything more characteristic than this in all Shakspeare. A finer sermon on mortality was never preached. We see the frail condition of human life, and the weakness of the human understanding in Shallow's reflections on it; who, while the past is sliding from beneath his feet, still clings to the present. The meanest circumstances are shewn through an atmosphere of abstraction that dignifies them: their very insignificance makes them more affecting, for they instantly put a check on our aspiring thoughts, and remind us that, seen through that dim perspective, the difference between the great and little, the wise and foolish, is not much. 'One touch of nature makes the whole world kin:' and old Double, though his exploits had been greater, could but have had his day. There is a pathetic *naïveté* mixed up with Shallow's common-place reflections and impertinent digressions. The reader laughs (as well he may) in reading the passage, but he lays down the book to think. The wit, however diverting, is social and humane. But this is not the distinguishing characteristic of wit, which is generally provoked by folly, and spends its venom upon vice.

4. *come-on*] See textual notes. Most recent editors follow Q_b rather than Q_a and F, but, as BAYFIELD suggests (*T.L.S.* 23 Sept. 1920, p. 618), *sir* may be a typesetter's unconscious interpolation, induced by the *sir* after *hand* (l. 5). Where Q_b differs from Q_a it is very doubtful that it has any authority; see p. 476.

6. *Rood*] POPE (ed. 1723): I.e. the *cross*.

8. *Bed-fellow*] *N.E.D.* (*Bed-fellow*): One who shares a bed with another; *spec.* A husband or wife.

11. *Ouzell*] Blackbird.—T. DAVIES (1784, i. 298): My daughter is so far from being fair, as you term her, that she is of a very dark complexion.—CLARKE (ed. 1865): Silence speaks with mock-modest disparagement.—Miss WINSTANLEY (ed. 1918): At the court of the fair Elizabeth blondes were fashionable and brunettes out of favor.—[Apparently there is nothing to the idea that this phrase = *black sheep* (HARTING, 1871, p. 139; DYER, 1884, p. 100) or that, because of the solitary habits of the blackbird, Silence is deploring the

Shal. By yea and nay, Sir, I dare fay my Coufin *William* 12
is become a good Scholler? hee is at Oxford still, is hee
not?

Sil. Indeede Sir, to my cost. 15

Shal. Hee must then to the Innes of Court shortly: I
was once of *Clements* Inne; where (I thinke) they will
talke of mad *Shallow* yet.

Sil. You were call'd lustie *Shallow* then (Coufin.) [g6^{vb}]

Shal. I was call'd any thing: and I would haue done 20
any thing indeede too, and roundly too. There was I, and

12. *nay*] *no* Q, Neil. Cowl.

William] Willam Rowe ii.

13. *Scholler?*] Ff, Rowe, Pope i.
scholler, Q. *scholar*. Johns. Var. '73,
Coll. Wh. i, Ktly, Del. Craig, Neil.
scholar: Pope ii et cet.

15. *Indeede*] *Indeed*, F₃F₄ et seq.

16. *Hee*] A Q. A' Cam. +, Craig.
'A Dyce ii, iii, Huds. i, Neil.

of] a Q. o' Cam. +, Dyce ii,
iii, Huds. et seq.

17. *Clements*] *Clement's* F₄ et seq.

19-20. *call'd*] *called* Varr. '03, '13,
'21, Sing. Knt, Coll. Dyce, Sta. Hal.
Cam. Glo. Ktly, Del. Craig, Her.
Cowl.

20. *I was*] *By the masse I was* Q,
Mal. et seq.

21. *indeede too*] *indeed*, Cap. Varr.
'78, '85, Rann, Mal. Steev. Varr.
Sing. i, Knt, Coll. Sta. Wh. i, Del.

unmarried state of his daughter (M. CLARKE, 5 *N. & Q.* iv, 1875, pp. 284 f.; GUY, *ib.* pp. 446 f.; F. D., *ib.* p. 447; C. E. BROWNE, *Fraser's*, n.s., xv, 1877, p. 493). The Q spelling, *woosel*, is recorded by the *N.E.D.* (*woosell*, 16th-17th c.).]

12. *By yea and nay*] See note on II.ii.126. On the difference between Q and F see pp. 505 ff.

17. *Clements Inne*] SUGDEN (1925, p. 121): One of the Inns of Court [more properly, of Chancery] in London, lying immediately west of the New Law Courts, and near the Church of St. Clement Danes on the north of the Strand. ... It was connected with the Inner Temple.—UNDERHILL (*Sh.'s England* 1916, i. 411): [The inns of chancery] appear ... to have been resorted to by the clerks in Chancery, and by students who were unable to gain access to the Inns of Court, and, at all events at one time, were considered as preparatory schools. When, however, in 1557 the Inner Temple refused admission to attorneys and solicitors, and in 1574 expelled such as still remained on their books, they seem to have taken refuge in the Inns of Chancery, which, by the middle of the seventeenth century, had been abandoned to them.

18. *mad*] CLARKE (*Sh. Key*, 1879, p. 566): 'Frolicsome,' 'mad-cap.'

19.] CLARKE (*Sh.-Characters*, 1863, p. 446): With one of those side-wind indications for which Shakespeare is remarkable, we are informed through Silence that Shallow has ever been repeating the stories of his London days. [See also l. 215.]

lustie] COWL (ed. 1923): Used in a good sense and a bad, *viz.* (1) vigorous, lively, merry; and (2) lascivious.

21. *roundly*] *N.E.D.* (*Roundly adv.* 2): To the full; completely, thoroughly; in a thoroughgoing manner [quoting this line].

little *Iohn Doit* of Staffordshire, and blacke *George Bare*, 22
 and *Francis Pick-bone*, and *Will Squele* a Cot-fal-man, you
 had not foure such Swindge-bucklers in all the Innes of
 Court againe: And I may say to you, wee knew where 25
 the *Bona-Roba's* were, and had the best of them all at
 commandement. Then was *Iacke Falstaffe* (now Sir *Iohn*) 27

- | | |
|---|---|
| 22. Doit] <i>Doyt</i> Q. | <i>man</i> Pope et cet. |
| Bare] <i>Barnes</i> Q, Cap. Coll. | 24. <i>foure</i>] <i>five</i> Farmer apud Cam. |
| Cam. +, Irv. Craig, Neil. | of] a Q. o' Cam. +, Dyce ii, |
| 23. Squele] Squeal Cap. | iii, Huds. Irv. Neil. |
| Cot-fal-man] Ff, Rowe. <i>Cotsole</i> | 26. Bona-Roba's] <i>bona robes</i> Q. |
| <i>man</i> Q, Sta. Cotfall <i>man</i> Cap. | 27-8. Iohn) ... Page] John) a Boy, |
| (errata). <i>Cots'ol'</i> <i>man</i> Wh. Her. | and a Page F ₃ F ₄ , Rowe i. John, Boy, |
| Neil. <i>Cotsald man</i> Ktly. <i>Cotsol'</i> | and a Page Rowe ii, iii. John, boy) |
| <i>man</i> Dyce ii, iii, Huds. i. Cot'swold | a page Pope. |

22. *Doit*] ERLER (1913, p. 104):=trifle [literally, a coin worth half a far-thing].

23. *Squele*] ERLER (1913, p. 116): Shakespeare wished to depict him as a boy who betrayed his fellows.

a Cot-sal-man] STEEVENS (Var. '73): The games at Cotswold were, in the time of our author, very famous. ... Shallow, by distinguishing Will Squele as a Cotswold man, meant to have him understood to be one who was well versed in those exercises, and consequently of a daring spirit, and an athletic constitution.—MALONE (ed. 1790): The games of Cotswold, I believe, did not commence till the reign of James I. I have never seen any pamphlet that mentions them as having existed in the time of Elizabeth. Randolph speaks of their *revival* in the time of Charles I; and from Dover's book [*Annalia Dubrensis*, 1636] they appear to have been revived in 1636. But this does not prove that they were exhibited in the reign of Queen Elizabeth. They certainly were in that of King James, and were probably *discontinued* after his death. However, Cotswold might have long been famous for meetings of tumultuous swinge-bucklers.—[Though Malone is very probably right, the commentators uniformly annotate this phrase with references to the Cotswold games, and even ONIONS glosses it "athletic man". On the Cotswold games see Edmund Gosse, *Seventeenth Century Studies* (1913), and *D.N.B.*, s.v. Robert Dover.—ED.]

24. Swindge-bucklers] *N.E.D.* (Swinge v.¹ 8):=Swash-buckler. *Obs.*

26. *Bona-Roba's*] STEEVENS (Var. '78): I.e. Ladies of pleasure.—MALONE (apud Steevens, ed. 1793) quotes Florio's [*Worlde of Wordes*], 1598: "Buona-robba, as we say good stuffe, a good wholesome plum-cheeked wench."—*N.E.D.* (Bona roba): *Obs.* A wench, 'a showy wanton' (J[ohnson]) [quoting this line as its earliest example].

27. commandement] *N.E.D.* (Commandment 4): Originally 4 syllables ... Sh., 1st fol., [has *commandement*] 4 times, *command'ment* 6 times, *commandment* 3 times. Bidding, command. *Obs.*—[Cf. v.iii.132.]—[There is a curious parallel in *The Passionate Pilgrim* xxi. 46: "If to women he be bent, They have

a Boy, and Page to *Thomas Mowbray*, Duke of Nor- 28
folke.

Sil. This Sir *Iohn* (Coufin) that comes hither anon a- 30
bout Souldiers? (E4)

Shal. The fame Sir *Iohn*, the very fame: I saw him Q_a
breake *Scoggan's* Head at the Court-Gate, when hee was 33

30. *This ... (Coufin)] Coofin, this* Cowl.
fir Iohn Q_b, Neil.

32. *Sir Iohn,]* (*fir Iohn*) Q_b.

fame:] fame, Q. fame. Johns.

et seq.

saw] *see* Q, Cam. Glo. Her. Neil.

Cowl.

33. *Scoggan's]* *Skoggins* Q. Schog-
gan's Ff, Rowe, +. *Scogan's* Hal.

Skogan's Cap. et cet.

hee] a Q. a' Cam. +, Irv.

Graig. 'a Dyce ii, iii, Huds. i, Neil.

at command[e]ment". See also *Maroccus Extaticus*, 1595 (ed. Rimbault, Percy Society ix, 1843, p. 15): "The lecherous landlord hath his wench at his commandment".]

28-9. Page ... *Norfolke*] It has been said repeatedly (beginning with REED, Var. '78) that this statement is true of the historical Sir John Oldcastle, and also of Sir John Fastolfe. *D.N.B.* repeats the tradition regarding both Oldcastle and Fastolfe in very guarded terms, citing Weever as the authority for Oldcastle's service and Blomefield, an 18th-century antiquary, for Fastolfe's. The grounds for skepticism are thus stated by WRIGHT (Clarendon Press *1 Henry IV*, 1897, pp. xx ff.): "The only authority for this statement with regard to Sir John Oldcastle, so far as I am aware, is Weever, in his *Mirror of Martyrs*, [a metrical panegyric on Oldcastle] published in 1601, but prepared for the press some two years before; and Weever's authority is apparently nothing more than the play itself, and is perfectly worthless. Again, to prove the identity of Falstaff with Sir John Fastolf, the same passage of the play is quoted, and it is supposed to represent an historical fact, because Blomefield, the historian of Norfolk, in a letter to Oldys (29 September, 1749) ... asserts that Fastolf passed his boyhood in the household of Thomas Mowbray, Duke of Norfolk. ... I strongly suspect that Blomefield, like Weever, took his history from the play, and there is in all probability just as little reason for believing that Sir John Fastolf was page to Thomas Mowbray Duke of Norfolk as that the Sir John Oldcastle of history was ever in his household."

32-4. I ... high] STOLL (*M.P.* xii, 1914, pp. 209 f.): And what a witness [to Falstaff's valor] is Shallow, whose "every third word is a lie," whose every word is ludicrous! Well might Falstaff break Skogan's head ("some boisterous fencer," thinks Morgann, but really Court Fool) on that day in the calendar when Shallow himself fought Sampson Stockfish, fruiterer! That was a day that ended "without the perdition of souls."

32. saw] On Q *see*, an old form of the past tense, see FRANZ (3 ed., 1924) §166.

33. *Scoggan's* Head] STEEVENS (Var. '78) identified Scoggan as the poet Henry Scogan, a friend of Chaucer, who belonged, therefore, to the epoch of the historical parts of this play. RITSON (1783, p. 100), however, proposed John Scogan, a kind of court jester to Edward IV, well known in Sh.'s day as

a Crack, not thus high: and the very fame day did I fight
 with one *Sampson Stock-fish*, a Fruiterer, behinde Greyes- 35
 Inne. Oh the mad dayes that I haue spent! and to see
 how many of mine olde Acquaintance are dead? 37

34. *did I I did* Rowe ii, iii, +, Wh. Hal. Cam. +, Del. et seq.
 Varr. Rann. (subs.).

35. *Sampson Samson* Q, Kit. 37. *mine my* Q, Cam. Glo. Dyce ii,
Fruiterer, Fruiterer Q. iii, Huds. Irv. Her. Neil. Cowl.

36. *Oh Iesu, Iesu* Q, Coll. Dyce,

the hero of a jestbook (*Scoggin, his iestes*; entered 1565-6 (Arber's *Transcript* i. 299), surviving only in an ed. of 1613). Thereupon ensued a dull and sometimes acrimonious controversy which need not be rehearsed here. Recent editors tend to favor Scogan the jester and to assume that confusion with Scogan the poet caused Sh. to transfer him to the reign of Edward III. Certainly, if he was consciously adopting the name of an historical person, the likelihood that Sh. was acquainted with the jestbook and its hero is much greater than that he had heard of an obscure minor poet of the fourteenth century. A more important question is whether Sh. deliberately adopted the name of a notorious buffoon in order to make his audience spontaneously adjudge Falstaff's combat ludicrous (see note on ll. 32-4), and in view of the popularity of the jestbook in the 16th century it seems likely that he did.—MACKAY'S notion (1884, p. 31) that breaking Scogan's head, on the analogy of breaking Priscian's head, means to talk ungrammatically scarcely deserves notice, except as a horrible example. F. G. STOKES (1924, p. 300), like a voice crying in the wilderness, insists that *Scogan* is just a name and means no particular person at all.—ED.

at the Court-Gate] DELIUS (ed. 1857): Scil. at the gate of Clement's inn of court.—[This is wrong, for even if Clement's Inn were called an inn of court, as is doubtful, offhand it would have been referred to as the inn, not the court. In the 16th century the court means the residence of the sovereign above all else, and while I do not know whether any royal palace in or near London had a gate which could be certainly identified in this simple fashion, the phrase is undoubtedly used with reference to the royal headquarters in Jonson's *Every Man out of his Humour* IV.viii.178 (ed. Herford & Simpson, 1925+, iii. 562).—ED.]

34. *Crack*] N.E.D. (*Crack sb.* 11): A lively lad; a 'rogue' (playfully), a wag [quoting this line as its earliest example].

the ... day] See note on II.ii.23.

35. *Sampson Stock-fish, a Fruiterer*] STOLL (*Sh. Studies*, 1927, p. 424 n.): Stockfish was 'haddocke or hake beaten with clubbes or stockes,' and a fruiterer was at least as tame as a tailor. Fruit and salads have in England always been thought an unmanly diet.—[*Sampson* (Q *Samson*), reminiscent of the biblical strong man, is ironical; the stockfish is almost always spoken of with contempt. Dr. ADAMS suggests that the joke in *Fruiterer* lies in its anticlimactic effect following *Sampson Stock-fish*.—ED.]

35-6. *Greyes-Inne*] SUGDEN (1925, p. 231): An Inn of Court in London ... It stands on 30 acres of ground on the north side of Holborn and the west side of Gray's Inn Road. ... [The scene of Shallow's fight was probably Gray's Inn Fields, the open fields north of Gray's Inn Gardens.]

Sil. Wee fhall all follow (Coufin.)

Shal. Certaine: 'tis certaine: very fure, very fure: 39
Death is certaine to all, all fhall dye. How a good Yoke (E6)
of Bullocks at Stamford Fayre? Q_b

39. *Certaine: ... certaine:] Certaine, faith) Q, Pope et seq.*
... *certaine, Q, Rowe, +. Certain, ... 40, 52. How] How, Rowe iii.*
certain; Cap. et seq. 41. Stamford] Samforth Q. Strat-
40. *Death] death (as the Psalmist ford Hal.*

39-55.] HOME (1762; 8 ed., 1805, ii. 268 f.) [praising Sh.'s depiction of character]: In the following passage a character is completed by a single stroke.—HUDSON (ed. 1852, v. 306): [In the] dialogue about old Double ..., with all that is odd and grotesque, in itself and its circumstances, there is a strange mixture of something that draws and knits in with the sanctities of our being, and "feelingly persuades us what we are." And with the "smooth-lipped shell" of which Wordsworth speaks so beautifully, so with this poor shell of humanity; when we apply our ear to it, and listen intensely, "from within are heard murmurings, whereby the monitor expresses mysterious union with its native sea." It is considerable that this bit of dialogue occurs at our first meeting with the speakers; as if the Poet meant it on purpose to set and gauge our feelings aright towards them; to forestall and prevent an overmuch rising of contempt for them, which is probably about the worst feeling we can cherish.—PRIESTLEY (1925, pp. 85 f.): They have said everything, foolish as they are. Even old Double, who shot a fine shoot and was loved by John o' Gaunt, is dead, and a score of good ewes may be worth ten pounds, and death is certain. This is the world's news, and this is the world's history, and all the philosophers have told us little more.—NOBLE (1935, p. 178): Carter [1905, p. 277] calls attention to Ecclesiasticus xxxviii. 25 which provides an amusing comment on the colloquy between Shallow and Silence: "Howe can he geat wysedome that holdeth the Plough, and he that hath pleasure in the goade, and in dryuing the oxen, and is occupied in theyr labours, and his talke is but of the breedyng of bullockes?"

40. *Death] Q death (as the Psalmist saith).*—WORDSWORTH (1864, p. 289): Cf. Ps. xc. 10 ["The dayes of our age are threescore yeeres and tenne, and though menne be so strong that they comme to fourescore yeeres: yet is their strength then but labour and sorowe, so soone passeth it away, and we are gone"].—ANDERS (1904, p. 214): The Psalmist nowhere uses these words, though the certainty of death is frequently alluded to. If Shakespeare had any one passage in view it was probably this: Ps. lxxxix. 47: What man is hee that lyueth and shal not see death: and shal he deliuer his owne soule from the hande of hel? Compare, too, *Hamlet* i.ii.72: "All that lives must die."—NOBLE (1935, p. 178): Shakespeare loved to endow people like the Nurse in *Romeo* and Shallow ... with seeming profundity on man's mortality.

40-1. *How ... Fayre?] UNWIN (Sh.'s England, 1916, i. 312):* At such gatherings a price was set on live stock that remained current in the country round till the next fair. Hence the anxious inquiries with which Justice Shallow interrupts his communings on human mortality.

40. *How] N.E.D. (How adv. 6):* At what rate or price? [quoting this line as its earliest example].

Sil. Truly Coufin, I was not there. 42

Shal. Death is certaine. Is old *Double* of your Towne liuing yet?

Sil. Dead, Sir. 45

Shal. Dead? See, fee: hee drew a good Bow: and dead? hee shot a fine shoote. *Iohn* of Gaunt loued him well, and betted much Money on his head. Dead? hee would haue clapt in the Clowt at Twelue-score, and 49

42. *Truly Coufin*,] F₂. *Truly Cofin*, F₃. *By my troth* Q, Cam. +, Irv. Neil. (subs.). *Truly, Coufin*, F₄ et cet. *shoote*.] Ff, Rowe, +, Var. '73, Neil. *shoot*,—Ktly. *shoote*: Q, Cap. et cet.

43, 55. *Double*] *Dooble* Q, Kit.

46. *Dead? ... hee*] *Iesu, Iesu, dead!* a Q. *Jesul Jesul Dead!*—he Coll. Dyce i, Sta. Wh. i, Hal. Del. (subs.). *Jesu, Jesu, dead!* a' Cam. +, Irv. Craig (subs.). *Jesu, Jesu, dead!*—a Dyce ii, iii, Huds. i, Neil. (subs.).

47. *hee*] a Q. a' Cam. +, Irv. Craig. 'a Dyce ii, iii, Huds. i, Neil. *of*] a Q, Cam. +, Craig. o' Dyce ii, iii, Huds. i, Irv. Neil. 49. *hee*] a Q. a' Cam. +, Irv. Craig. 'a Dyce ii, iii, Huds. i, Neil. *clapt*] *clapped* Varr. '03, '13, '21, Sing. Knt, Coll. Dyce, Sta. Hal. Cam. Glo. Ktly, Del. Craig, Her. Cowl. *in the*] Ff, Rowe, +, Var. '73, Coll. Dyce i, Wh. i, Hal. Del. *ith* Q. *i' th'* Wh. ii. *i' the* Cap. et cet.

41. *Stamford Fayre*] SUGDEN (1925, p. 485): A market town in Lincolnshire, on the borders of Rutland, 89 miles north of London, on the Welland. ... There were 3 great fairs for horses and stock held annually in February, Lent, and August.—A. GRAY (1926, p. 77) [who holds that Q *Samforth* is a misprint for *Tamworth*; see p. 602]: From Kelly's Directory (1924) I learn that 'A chartered fair, granted by Queen Elizabeth, chiefly for the sale of *cattle* and horses is held at Tamworth annually on July 27.' If I had a mind to be 'curious,' I would remark that Lammas day [see v.i.18] actually falls on August 1!

43-4. *Is ... liuing*] On the rarity of the progressive form of the verb in Sh., see FRANZ (3 ed., 1924) §622.

43. *Double*] RUSHTON (*Sh. an Archer*, 1897, p. 29): I think Shakespeare in this passage refers to a celebrated archer of his day, and that Double was his real name.—ERLER (1913, p. 104): "Double with age" has the meaning "bowed with age." We are to picture the bearer of this name as a bent old man.

47. *shoote*] *N.E.D.* (Shoot *sb.*¹ 1): An act of shooting. Now only *arch*.—[In the 16th century, more frequently used of shooting with the bow than of firearms.]

Iohn of Gaunt] F. G. STOKES (1924, p. 173): 4th son of Edward III; father of Henry Bolingbroke.

49-51. *hee ... halfe*] Though it has been much commented upon, the import of this passage still remains uncertain. It is difficult to say whether Shallow is praising Double for feats worthy of a champion or simply making himself ridiculous, whether Sh. is using technical terms of the sport accurately or ignorantly.—In the first place, the testimony adduced by the commentators on

[49-51. hee ... halfe]

the distances customary in shooting is contradictory. There is reason to think that hitting the clout at twelvescore yards was rather a feat. In Shirley's *Lady of Pleasure* III.ii (*Works*, ed. Dyce, 1833, iv. 56) Littleworth says, "Give me the town wits, that deliver jests Clean from the bow, that whistle in the air, And cleave the pin at twelvescore!" On the other hand, some references to a twelvescore mark imply that it was a usual distance. PYE (1807, p. 176) cites a statute 33 Henry VIII Ch. 9 which imposed a fine of 6s. 8d. on any person over 17 years of age who shot at a shorter distance; STEEVENS (ed. 1793) quotes from Churchyard's [*Musicall Consort*], 1595, [sig. D3^r.] "No marke men sure, nay bunglers in their kind, A sort of swads, that scarce can shoot twelue score"; and Sir John Harington, dreaming of an ideal estate for a country gentleman, specifies "a shooting close with a xii. score marke to euery point of the card" (*The Metamorphosis of Ajax*, 1596, ed. Warlock & Lindsay, p. 1). Whatever contradictions there may be here can be explained, I think, by supposing that while twelvescore yards was a common mark to shoot at, it was by no means common to clap in the clout at such a distance. According to WEBSTER (*N. & Q.* clxii, 1932, pp. 201 f.), modern champions seldom hit the clout, although it is 9½ ft. in diameter and, I gather, stands at a distance of less than twelvescore; in competition, points are scored according to the proximity of the arrow to the mark. It is, of course, impossible to say how closely modern practice compares with 16th-century shooting.

Double's feat of shooting a forehand shaft fourteenscore or fourteenscore yards and a half is still more difficult to evaluate. MALONE (ed. 1790) says that "the utmost distance that the archers of ancient times reached, is supposed to have been about three hundred yards", but he cites a line from Drayton's *Poly-Olbion* (1612) [xxvi. 331] which speaks of "Markes full fortie score". This, in the legend of Robin Hood, seems certainly hyperbolic. Miss BANKS (Var. '03) mentions a contemporary archer who often shot eighteenscore. RUSHTON (*Sh. an Archer*, 1897, p. 37) states, on the authority of *The Ayme for Finsburie Archers* (1628), that one mark of 390 yards (nineteenscore and a half) was used. But the point seems to be not so much the distance attained by Double as the method by which he attained it, i.e. shooting point-blank. Ascham, Rushton, and Webster seem to agree that, in shooting long distances, a lighter arrow than the forehand shaft was used and it was shot in a curved trajectory. The next line in *Poly-Olbion* to that quoted above, "Yet higher then the breast, for Compasse never strove", seems to imply that Robin Hood's men disdained shooting in a curved trajectory (*compass* = the curved path of an arrow). Evidently, then, Shallow is here attributing to Double a feat of strength rather than of accuracy. Whether it is a practicable feat is uncertain. Webster implies that shooting fourteenscore yards point-blank is impossible; he thinks that Sh. either wished to make Shallow boast extravagantly of Double's prowess or used the term *forehand shaft* in ignorance of its proper meaning. Rushton, who believes that Sh. was fully conversant with practice in shooting, seems inclined to think that shooting fourteenscore yards point-blank was a most extraordinary but not impracticable shot. He suggests, however, that Sh. may have meant that Double could shoot a heavy forehand shaft fourteenscore yards by the underhand method, i.e. by aiming

carried you a fore-hand Shaft at foureteene, and foure- 5
teene and a halfe, that it would haue done a mans heart
good to fee. How a fcore of Ewes now?

Sil. Thereafter as they be: a fcore of good Ewes
may be worth tenne pounds.

Shal. And is olde *Double* dead? 55

Enter Bardolph and his Boy.

Sil. Heere come two of Sir *Iohn Falstaffes* Men (as I
thinke.)

Shal. Good-morrow, honest Gentlemen. 59

50. *fore-hand*] *fourehand* Coll. conj. and Page. (after l. 58) Irv. Enter
50-1. *at ... halfe,*] Ff, Rowe, Han. *Bardolph*, and One with him. Cap.
Wh. Ktly, Irv. Neil. (*a ... half*) Cap. Mal. Steev. Varr. Sing. Knt, Coll.
a' ... half, Mal. Sing. ii. *a ... halfe*, Q, Ktly. Enter Bardolfe, and one with
Pope et cet. him. (after l. 58) Q, Dyce et cet.

53. *be:*] *be*, Q, Neil. (subs.).

56. [*Scene IV.* Pope, Han. Warb. 57. *Falstaffes*] *Falstaffe's* F₃F₄ et
Johns. seq.

Enter ...] Ff, Varr. '78, '85, 59. *Shal.*] Ff, Rowe, +, Coll. Sing.
Rann. Enter *Bardolph* and Page. ii, Wh. i, Ktly. Om. Q_a (some copies),
Rowe, +, Var. '73. Enter *Bardolph* Q_b, Neil. Bardolfe Q_a (other copies).
Bar. Cap. et cet.

above the mark and shooting in a curved trajectory. WALROND (*Sh.'s Eng-*
land, 1916, ii. 383) apparently thinks that Double shot a forehand shaft
point-blank.

49. *clapt*] *N.E.D.* (*Clap v.*¹ 10c):='clap [i.e. "to apply, place, or 'stick',
with promptness and effect"] an arrow' [quoting this line only].

Clowt] *N.E.D.* (*Clout sb.*¹ 6): *Archery*. The mark shot at.

Twelue-score] *Sc.* yards.

50. *carryed*] *N.E.D.* (*Carry v.* 9): A bow, a gun, or the like is said to *carry*
an arrow, a ball, or other missile to a specified distance or in a specified way.
[Quotes no example earlier than 1636.]

you] See note on II.i.38.

fore-hand Shaft] *N.E.D.* (*Forehand a.* 1): *Archery*. *Forehand (shaft)*:
an arrow for shooting straight before one. *Obs.* [Quotes this line.]

53. *Thereafter ... be*] RANN (ed. 1789): According to their quality.—*N.E.D.*
(*Thereafter adv.* 2): *Thereafter as*, according as [quoting this line.]—[See
FRANZ (3 ed., 1924) §547.]

be] Probably the alternate conjugation of the present indicative rather
than the subjunctive. See FRANZ (3 ed., 1924) §171.

good] ROLFE (ed. 1880): Emphatic.

54. *may be*] ABBOTT (1870, §309): "*May be*" is often thus used almost ad-
verbially for possibly.

tenne pounds] GREY (1756, i. 354 f.) notes that this price is much too
high for the reign of Henry IV, and KNIGHT (ed. 1839) quotes figures to show
that it approximates the average price of Sh.'s own time.

59. *Shal.*] Some copies of Q, by omitting the speech-prefix, would seem to

Bard. I beseech you, which is Iustice *Shallow*? 60

Shal. I am *Robert Shallow* (Sir) a poore Esquire of this Countie, and one of the Kings Iustices of the Peace: What is your good pleasure with me?

Bard. My Captaine (Sir) commends him to you: my Captaine, Sir *Iohn Falstaffe*: a tall Gentleman, and a 65 most gallant Leader.

Shal. Hee greetes me well: (Sir) I knew him a good Back-Sword-man. How doth the good Knight? may I aske, how my Lady his Wife doth? (E₄^v)

Bard. Sir, pardon: a Souldier is better accommoda- Q₄
ted, then with a Wife. 71

62. *Countie*] *Country* Theob. ii, Warb. Johns.

and] Om. F₃F₄, Rowe, +.

63. *good*] Om. Q_b.

65. and] Ff, Rowe, Knt. by *heav'n!* and Pope, +. by *heaven!* and Var. '73. by *heauen*, and Q, Cap. et cet.

67. *well: (Sir)*] Ff, Rowe, Pope, Theob. Han. Warb. Sing. ii (subs.). *wel, sir*, Q, Johns. i. *well Sir*, Johns. ii. *well, sir*; Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. i, Sta. Ktly. *well, Sir*: Var. '73, Coll. Wh. i, Del. *well, sir*. Knt et cet.

70-1. *accommodated*] *accommodate* Q, Cowl.

add this line to Silence's speech (57-8); others assign it to Bardolph. It is hard to determine which of these readings is the corrected one (see p. 466), and indeed I am not sure that either is correct, for the testimony of F at a place where something very curious has undoubtedly happened in Q is not without value. On literary grounds, moreover, Silence seems to me impossible and Shallow a better choice than Bardolph. It is much more like the effusive Shallow than the laconic corporal to open the colloquy; indeed *honest* is a favorite epithet of Shallow's (cf. v.iii.52, 98).—ED.

honest] See note on II.iv.332.

64-6.] CLARKE (*Sh. Key*, 1879, p. 6): [An example] of the would-be soldierly bluntness and curtness, with use of a hackneyed word or phrase, that were adopted by military adventurers.

64. *commends him to you*] *N.E.D.* (Commend v. 5): *Commends him(self) to you*, asks to be kindly remembered to you, sends his kind remembrances.—[Cf. I.ii.207, II.ii.122.]

65. *tall*] *N.E.D.* (Tall a. 3): Good at arms; stout or strong in combat.—[Cf. v.i.64.]

67. *greetes me well*] A military phrase? Cf. *Ralph Roister Doister* v.vi.18, "*R. Royster*. Sirs, I greete you all well", and *Caesar* IV.ii.6, where Pindarus brings Brutus the "salutation" of Cassius, and Brutus, on being informed, says, "He greets me well".—ED.

68. *Back-Sword-man*] *N.E.D.* (Back-sword 3): A fencer with back-sword [i.e. "a stick with a basket-hilt used instead of a sword in fencing"] or single-stick.—[The implication is *old-fashioned*?—ED.]

70-1. *accommodated*] WARBURTON (ed. 1747): *Accommodate* was a modish

Shal. It is well faid, Sir; and it is well faid, indeede, 72
too: Better accommodated? it is good, yea indeede is
it: good phraſes are ſurely, and euery where very com-(E6^v)
mendable. Accommodated, it comes of *Accommodo*: Q_b
very good, a good Phraſe. 76

Bard. Pardon, Sir, I haue heard the word. Phraſe

72. *ſaid, Sir;*] *ſaid infaith ſir*, Q,
Mal. et seq. (subs.).

73. *too:*] *too*, Q, Johns. *too*. Cap.
et seq.

accommodated?] *accommodated*,
Q. *accommodated*---- Rowe, +: '*ac-*
commodated! Cap. et seq.

73-4. *is it*] *it is* Varr. '03, '13, '21,
Sing. i.

74. *are ſurely,*] *ſurely are*, Pope,
Han. *ſurely, are*, Theob. Warb.
Johns. Var. '73.

euery where] *euer were*, Q, Pope
et seq.

74-5. *commendable.*] *commendable*,
Q.

75. *Accommodated,*] Ff. *accommo-*
dated: Q, Coll. Wh. i. *Accommo-*
dated--- Rowe, +. *Accommodated!*
Cap. et cet.

of] *out of* Rowe ii. *from* Varr.
'03, '13, '21, Sing. i.

77. *Pardon,*] Q_a, Ff, Rowe, Cap.
Varr. '78, '85, Rann, Knt, Sta. Coll. ii,
Dyce ii, iii, Huds. i, Wh. ii, Neil.
Pardon me Q_b et cet.

word.] *worde*, Q.

Phraſe] *Phraſe*, F₄, Rowe, +,
Cap. Varr. Rann, Steev. Varr. Sing.
Knt, Coll. Sta. Wh. i, Ktly, Del.
Craig. '*Phrase*' Kit.

term of that time, as *Ben Jonson* informs us: "You are not to cast a Ring for the perfumed termes of the time, as *Accommodation*, *Complement*, *Spirit*, &c: But use them properly in their place, as others." *Discoveries* [ed. Castelain, 1906, p. 116].—STEEVENS (Var. '73) quotes Bobadil in *Every Man in his Humour* I.iv.125-8: "Hostesse, accommodate vs with another bed-staffe here, quickly: Lend vs another bed-staffe. The woman do's not vnderstand the wordes of *Action*" (*Ben Jonson*, ed. Herford & Simpson, 1925+, iii. 321).—[The adjective form in *-ate* is used by Carlo Buffone in *Every Man out of his Humour* IV.vi (*op. cit.* iii. 556) and by Amorphus in *Cynthia's Revels* v.ii (*op. cit.* iv. 137); the verb is used affectedly by Bassiolo in Chapman's *Gentleman Usher* III.ii.453. C. E. BROWNE (5 *N. & Q.* v, 1876, p. 144; *Fraser's*, n.s., xv, 1877, p. 497), who describes it as "rather raffish" as well as fashionable, states that it had been imported from France and quotes a satirical comment on its prevalence from a contemporary French dialog.—It may be, as COWL (ed. 1923) says, that not only the word but also probably the ending *-ate* is precious and that therefore Q *accommodate* is right, but Bardolph as well as Shallow uses *accommodated* everywhere else.—ED.]

74. *phrases*] *N.E.D.* (*Phrase sb.* 2b): An expression. Applied to a single word. *Obs.* [Quotes l. 76 below and *Merry Wives* I.iii.28, "'Steal!' foh! a fico for the phrase!", as its earliest examples.]—COWL (ed. 1923) quotes *Hamlet* II.ii.111, "'beautified' is a vile phrase".—ELTON (1936, p. 8): The word 'phrase' is often contemptuous ... All this points to a distaste for artifice in speech, and is akin to Hamlet's advice on elocution to the players.

77-8. *Pardon ... Day*] See textual notes. In both places many editors follow Q_b instead of Q_a and F. I do not know how it can reasonably be supposed that Q_b has any authority whatever when it differs from Q_a; see p. 476. Both

call you it? by this Day, I know not the Phraſe: but 78
 I will maintaine the Word with my Sword, to bee a
 Souldier-like Word, and a Word of exceeding good 80
 Command. Accommodated: that is, when a man is
 (as they ſay) accommodated: or, when a man is, being
 whereby he thought to be accommodated, which is an [gg^a]
 excellent thing.

Enter Falſtaffe.

85

78. Day] Q_a, Ff, Rowe, +, Cap. Varr. Rann, Knt, Sta. Wh. Neil. good day Q_b, Mal. et cet.

81. Command.] *command, by heauen:* Q. *command, by heaven.* Coll. Dyce, Wh. Hal. Cam. +, Del. et seq.

82-3. *is, being whereby*] Ff, Rowe, +, Var. '73. *is being whereby* Q_a. *is, beeing whereby*, Q_b, Rid. *is,—being,—whereby,—* Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. Knt, Coll. Sta. Wh. i, Ktly, Del. *is,—*

being,—whereby Huds. i. *is, being, whereby*, Dyce et cet.

83. *he*] Ff, Rowe. *a may be* Q. *a' may be* Cam. +, Irv. Craig. '*a may be* Dyce ii, iii, Huds. i, Neil. *he may be* Pope et cet.

85. [Scene V. Pope, Han. Warb. Johns.

Enter ...] Enter fir Iohn Falſtaffe. Q_b. After *juſt*, l. 86 Cam. +, Irv. After *John*, l. 87 Dyce, Wh. i, Hal. Huds. i.

me and *good* are doubtless a compositor's unconscious interpolations: *pardon me* may have been the more usual expression to him, and as for *good*, BAYFIELD (*T.L.S.* 23 Sept. 1920, p. 618) points out that the word occurs four times in the preceding speech.—ED.

77. the word] I.e. accommodated.

77-8. Phrase ... Phrase] CLARKE (*Sh.-Characters*, 1863, p. 447): Bardolph thinks he is quizzing him for his use of the word, and defends himself.—HUDSON (ed. 1880): Bardolph means that he does not understand the word *phrase*.—Miss WILLCOCK & Miss WALKER (*The Arte of English Poesie*, 1936, p. xciii): The late eighties and nineties were years of word-making and language-building ... The dramatists, especially Shakespeare, show how nation-wide was the interest in words. They assume that strenuous attention will be paid to them; punning and quibbling rest on this assumption. ... That a country Justice should pounce on the etymology of a new term (*acomodate*) is not perhaps surprising; it is less expected that the Bardolphs of the Elizabethan world should be verbal and grammatical precisians. [Fn.:] Bardolph cannot let pass Shallow's misuse of 'phrase'.

79. maintaine ... to bee] On the construction, see FRANZ (3 ed., 1924) §656.

80-1. Word ... Command] SCHMIDT (1874): Well beſeeming a commander.—COWL (ed. 1923): Good military term.

81-4. Accommodated ... thing] WARBURTON (ed. 1747): [Bardolph's] definition of [*accommodated*] is admirable, and highly satirical: nothing being more common than for inaccurate ſpeakers or writers, when they ſhould define, to put their hearers off with a ſynonymous term; or, for want of that, even with the ſame term differently *accommodated*.—[Cf. Lyly's *Endimion* (1588) l.iii (*Works*, ed. Bond, 1902, iii. 26): "*Top.* Doost thou not know what a Poet is? *Epi.* No. *Top.* Why foole, a Poet is as much as one ſhoulde ſay, a Poet."]

Shal. It is very iuft: Looke, heere comes good Sir 86
Iohn. Giue me your hand, giue me your Worships good
 hand: Trust me, you looke well: and beare your yeares
 very well. Welcome, good Sir *Iohn.*

Fal. I am glad to fee you well, good M. *Robert Shal-* 90
low: Master *Sure-card* as I thinke?

86. *Shal.*] *iust.* Q.
iust:] Q_b, Ff, Rowe, Pope, Theob. Han. Warb. Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. Knt. *iust*, Q_a. *just.* Johns. et cet.
 87. *Iohn.*] *Iohn*, Q.
hand] Ff, Rowe, Pope, Han. Cap. Sta. Wh. *good hand* Q, Theob. et cet.
Worships] *Worship's* F₄ et seq.
 88. *Trust me,*] Ff, Rowe, +, Knt. *by my troth* Q, Cap. et cet.
looke] *like* Q, Coll. Dyce, Cam. Glo. Del. Huds. Her. Neil. Cowl.
 89. *well.*] Ff, Rowe, +, Var. '73, Neil. *well*, Q. *well:* Cap. et cet.
 91. *Sure-card*] *Soccord* Q, Rid. *as I thinke?*] (*as I thinke.*) Q. *as I think,—* Theob. Warb. Johns. Var. '73. *as I think.* Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. Knt, Coll. i, ii, Sta. Wh. i, Ktly, Del. Craig.

85 ff.] COWL (ed. 1923, p. xxxi): The form of military service upon which Falstaff is employed ..., after having "distinguished" himself at Shrewsbury, was unimportant and was regarded with little respect in Shakespeare's day. In *Poetaster* v.i [*Ben Jonson*, ed. Herford & Simpson, 1925 +, iv. 303], Cornelius Gallus refers contemptuously to Tucca, who has just described himself as one of Caesar's "commanders" and "a man of seruice, and action": "Hee's one, that hath had the mustring, or conuoy of a companie, now, and then: I neuer noted him by any other imployment."

85.] The Q_b stage direction is the printer's work; when, to waste space, he inserted a line of quads above and below, he thought he could make a better appearance by expanding the blunt *Enter Falstaffe*. See p. 465.

86. *iust*] SCHMIDT (1874): Right, true, founded in fact.—[Cf. v.iii.117.]

88. *looke*] Q *like*.—*N.E.D.* (Like v.¹ 4): To be in good condition; to get on, do well, thrive. Chiefly with adv., *well*, *better*, etc. [Quotes this line.]

91. *Sure-card*] MALONE (*Suppl.*, 1780): *Sure-card* was used as a term for a boon companion, so lately as the latter end of the last century.—SCHMIDT (1875): Cf. *Titus* v.i.100 ["That coddling spirit had they from their mother, As sure a card as ever won the set"].—*N.E.D.* (Card *sb.*² 2b): *Sure card*: an expedient certain to attain its object; a person whose agency, or the use of whose name, will ensure success.—ERLER (1913, p. 111): Must apparently be taken as a satirical allusion to Silence's all too sedate philistine way of living, for in Shakespeare's time card-playing was only a blameless family pastime. [See Elze: *Wm. Sh.*, 1876, p. 473].—HERFORD (ed. 1928): Mischievously applied by Falstaff to the still unknown, but evidently unimpressive Silence.—W. G. SMITH (1935, p. 29) quotes the phrase as proverbial. [See also Porter: *The Two Angry Women of Abington* xiv. 261.—BULTHAUPT (2 ed., 1884, p. 77) thinks that Falstaff is putting on airs and intentionally forgetting Silence's name, but there is no reason to suppose that he had ever seen Silence before. On Q *Soccord* see p. 504.]

Shal. No fir *Iohn*, it is my Cofin *Silence*: in Commiffi- 92
on with mee.

Fal. Good M. *Silence*, it well befits you should be of 95
the peace.

Sil. Your good Worship is welcome.

Fal. Fye, this is hot weather (Gentlemen) haue you 98
prouided me heere halfe a dozen of fufficient men?

- | | |
|---|---|
| <p>92. <i>No</i>] <i>No</i>, F₂F₄ et seq.
Silence:] <i>Scilens</i> Q_a. <i>Silens</i>,
Q_b. Silence, Cap. et seq.
94. Silence] <i>Scilens</i> Q_a. <i>Silens</i> Q_b.
befits] <i>befits</i>, F₄, Theob. Warb.
Johns.
96. <i>Sil.</i>] <i>Scil.</i> Q_a. <i>Silens</i> Q_b.
[Embraces him. Johns.</p> | <p>97. <i>weather</i> (<i>Gentlemen</i>)] Q_b, Ff,
Rowe. <i>weather gentlemen</i>, Q_a, Pope.
<i>weather, gentlemen</i>; Theob. Han.
Warb. <i>weather—Gentlemen</i>; Johns.
<i>weather, gentlemen</i>. Cap. Cam. +,
Irv. Craig, Neil. <i>weather.—Gentle-</i>
<i>men</i>, Var. '73 et cet.
98. <i>of</i>] Ff, Rowe, +, Knt. Om. Q,
Cap. et cet.</p> |
|---|---|

92-3. Commission] *N.E.D.* (Commission *sb.*¹ 2c): *Commission of the peace*: the authority given under the Great Seal empowering certain persons to act as Justices of the Peace in a specified district [quoting this line].

94-5. it ... peace] *DELIUS* (ed. 1857): Since *silence* and *peace* are synonymous, Falstaff finds Silence very well suited to his office because of his name.—[See note on II.i.105.—On the construction, see *FRANZ* (3 ed., 1924) §641.]

97 ff.] *FORTESCUE* (*Sh.'s England*, 1916, i. 124): Then comes the famous scene, probably little exaggerated, when six recruits are brought before Falstaff at Justice Shallow's house. Once again these are pressed men, legitimately so, the service being within the kingdom. Moreover, the levy is one taken from parish to parish, or from hundred to hundred, the quota (to use the phrase of a later time) of Shallow's jurisdiction being four men. Shallow, so far as his feeble intellect reaches, has done his duty. ... But the parish constables have evidently been corrupted, for only two of the six men are fit to serve. All of course are unwilling to become soldiers; and one of them, Wart, is at first actually rejected by Falstaff as physically unfit; but the two likeliest of the men bribe Bardolph heavily—for three pounds was a large sum in those days—to evade service. Falstaff then recants his opinion concerning Wart with his own inimitable wit and dexterity. ... Shakespeare was here evidently drawing upon his own experience of reluctant recruits, impressed in London for service abroad, and attributing their feelings to these troops of Henry IV who were impressed merely to march from Gloucestershire to York.—*HART* (*Sh. & the Homilies*, 1934, pp. 22 f.): When Shakespeare was a boy of nearly six ... he would doubtless see troops being hurried northwards along the two London roads that met at Stratford Bridge. Alderman John Shakespeare would be active in the enlistment of Stratfordian Feebles, Shadows and Warts for the army raised to put down the rebellion of the northern earls [1569-70]. ... John Shakespeare, Chief Alderman for 1571, and for the year a Justice of the Peace, would be responsible for the efficiency of the local militia, its musters, levies, equipment and training.

98. halfe a dozen] *NICHOLSON* (*Shakespeariana* iii, 1886, pp. 34 f.) sees (most

Shal. Marry haue we fir: Will you fit?

Fal. Let me see them, I beseech you. 100

Shal. Where's the Roll? Where's the Roll? Where's the Roll? Let me see, let me see, let me see: fo, fo, fo, fo: yea marry Sir. *Raphe Mouldie*: let them appeare as I call: let them do fo, let them do fo: Let mee see, Where is *Mouldie*? 105

Moul. Heere, if it please you.

Shal. What thinke you (Sir *Iohn*) a good limb'd fellow: yong, strong, and of good friends. (F)

Fal. Is thy name *Mouldie*?

Moul. Yea, if it please you. 110

Fal. 'Tis the more time thou wert vs'd.

Shal. Ha, ha, ha, most excellent. Things that are moul- 112

99. *fir*:] *fir*, Q. *Sir*. Johns. et seq. cet. (subs.).

[Stools brought out. Cap.

104. *do ... do*] *do*, ... *do*, Q_a.

102. *Roll?*] *roll*?—[Servants give him a Roll, and bring the Recruits forward.] Cap.

fo:] Ff. *fo*, Q. *so*— Sta.

fo. Rowe et cet.

106. *Moul.*] *Moul.* [Coming forward] Irv.

let me see,] Om. Q_b, Mal. Steev. Varr. Sing. i, Coll. Sta. Wh. i.

if it] Ff, Rowe, +, Knt. *and't*

see:] Ff, Rowe, Pope, Theob.

Q_a, Huds. ii. *and it* Q_b. *an it* Coll.

Han. Warb. Cap. Coll. Wh. i, Del.

Wh. i, Del. Neil. *an't* Cap. et cet.

see, Q. *see* Johns. et cet.

107. (*Sir Iohn*)] *Sir John*? Pope et seq.

fo:] *fo*, *fo* (*fo*, *fo*) Q, Cam. +, Irv. Craig, Neil. (subs.).

limb'd] *limbed* Varr. '03, '13,

103. *Sir*. *Raphe Mouldie*:] *fir*,

'21, Sing. Knt, Coll. Dyce, Sta. Hal.

Rafe Mouldy, Q. *Sir Raphe Mouldy*:

Cam. Glo. Ktly, Del. Craig, Her.

F₂. *Sir*, Ralph Mouldy: F₃F₄. *Sir*.

Cowl.

Ralph Mouldy: Rowe iii, + (subs.).

110. *if it*] Ff, Rowe, +, Knt.

Sir, to Ralph Mouldy: Rowe i, ii.

and't Q, Huds. ii. *an it* Coll. Wh. i,

Sir. Ralph Mouldy!— Var. '73, Coll.

Del. *an't* Cap. et cet.

iii, Irv. Neil. (subs.). *fir*:—Ralph

111. *vs'd*] Ff, Rowe, +, Cap. Varr.

Mouldy:— Cap. Varr. '78, '85, Rann,

Rann, Wh. Irv. Neil. *vs'de* Q. *used*

Mal. Steev. Varr. Sing. Knt, Sta.

Mal. et cet.

(subs.). *sir*.—*Ralph Mouldy*— Ktly.

112. *excellent*.] *excellent yfaith*, Q.

sir:—*Ralph Mouldy!*— Coll. i, ii et

excellent i'faith. Pope et seq. (subs.).

unnecessarily, in my judgement) in Falstaff's asking for six men when the quota was four a deep-laid plot to extort money from the recruits.—ED.

of] See FRANZ (3 ed., 1924) §234. Cf. v.i.68, v.iv.19.

sufficient] SCHMIDT (1875): Fit, able.

108. *friends*] *N.E.D.* (Friend *sb.* 3): A kinsman or near relation. Now only in *pl.* (one's) relatives, kinsfolk, 'people'.

109-14.] RICHARDSON (1789; 5 ed., 1797, pp. 275 f.): The wit [Falstaff] tries upon [Shallow and Silence] is of his lowest kind: and he has no occasion for any other. They are delighted, and express admiration. He thus penetrates into their character, and conducts himself in a suitable manner.

die, lacke vfe: very singlar good. Well faide Sir *Iohn*, 113
very well faid.

Fal. Pricke him. 115

Moul. I was prickt well enough before, if you could
haue let me alone: my old Dame will be vndone now, for
one to doe her Husbandry, and her Drudgery; you need
not to haue prickt me, there are other men fitter to goe
out, then I. 120

Fal. Go too: peace *Mouldie*, you shall goe. *Mouldie*,
it is time you were spent.

Moul. Spent?

Shallow. Peace, fellow, peace; stand aside: Know you
where you are? For the other fir *Iohn*: Let me see: *Simon* 125

113. *good.*] Ff, Rowe, +, Craig.
good, Q. *good!* Cap. et cet.

Well] Ff, Rowe, +, Cap.
Varr. Rann, Knt, Sta. *infaith well*
Q. *i' faith, well* Wh. ii. *In faith,*
well Mal. et cet.

115. *Fal.* ... *him.*] *Iohn* prickes
him. Q.

[to *Shallow*. Cap. Mal. Steev.
Varr. Sing. Knt, Coll. Dyce, Sta.
Wh. i, Hal. Ktly, Del. Huds. i (subs.).

116, 119, 184. *prickt*] *pricked* Varr.
'03, '13, '21, Sing. i, Knt, Coll. Dyce,

Sta. Hal. Cam. Glo. Del. Craig, Her-
Cowl.

116. *if*] Ff, Rowe, +, Knt. *and*
Q, Huds. ii. *an* Cap. et cet.

121. *goe.*] *go*, Q, Sing. i. *go* Rowe i,
ii. *go*; Sing. ii, Ktly.

125. *are?*] *are?* [Bardolph puts him
on one side] Irv.

the] *th'* Q, Kit.

other] *others* Dyce ii, iii,
Huds. i.

see:] *see* Q.

113. *singular*] *N.E.D.* (*Singular a.* 14): *Quasi-adv.* Singularly. *Obs.*

115.] COWL (ed. 1923): The printer of Q [see textual notes], in consequence
perhaps of some disarrangement in the MS., converted Falstaff's speech into
a stage direction.

115. *Pricke*] *N.E.D.* (*Prick v.* 15): To appoint, choose, pick *out*.—[Cf.
II.iv.335, *Caesar* III.i.217, IV.i.1.]

116. *I... before*] DEIGHTON (ed. 1893): I have always had plenty of pricking,
goading, by my wife. [See next note.]—O. F. ADAMS (Irving ed., 1888) com-
pares Sonnet xx. 13, "But since she prick'd thee out for women's pleasure",
and LEE (ed. 1908) calls this "unedifying quibbling".

117. *Dame*] SCHMIDT (1874): Mother.

vndone] See note on II.i.22.

for] For want of. See FRANZ (3 ed., 1924) §481.

118. *Husbandry*] SCHMIDT (1874): Tillage, cultivation of the ground, the
whole business of a farmer.

119. *to haue prickt*] On the construction, see FRANZ (3 ed., 1924) §651.

119-20. *goe out*] *N.E.D.* (*Go v.* 85c): Go out. To march as a soldier; to
take the field [quoting this line.]—[Cf. *N.E.D.*, *Out adv.* 1c.]

121. *Go too*] See note on II.ii.38.

peace] See note on II.i.105.

122. *spent*] ONIONS (1911): Consumed, eaten.

Shadow.

126

Fal. I marry, let me haue him to fit vnder: he's like to be a cold fouldier.

Shal. Where's Shadow?

Shad. Heere fir.

130

Fal. Shadow, whose sonne art thou?

Shad. My Mothers sonne, Sir.

Falst. Thy Mothers sonne: like enough, and thy Fathers shadow: fo the sonne of the Female, is the shadow of the Male: it is often so indeede, but not of the Fathers 135

126. Shadow.] Q, Ff, Rowe, Pope, Theob. Warb. Hal. *Shadow!* Han. et cet.

127. I] Ff, Rowe, +, Cap. Varr. Mal. Steev. Varr. Sing. Knt, Sta. Wh. i, Ktly. *Yea* Q, Coll. et cet.

129. Shadow?] Shadow. F₂, Var. Coll. Wh. i.

130. Shad.] Shad. [Coming forward] Irv.

132, 133. Mothers] *Mother's* F₄ et seq.

133. sonne:] *sonnet* Q, Rowe et seq.

135. *but not*] Ff, Rowe, +, Knt, Coll. i, iii, Dyce i, Wh. i, Hal. Del. Craig. *but much* Q, Cam. Glo. Irv. Her. Neil. Cowl. *not much* Dyce ii, iii, Wh. ii. *but not much* Cap. et cet. *but much off* Vaughan.

the] *thy* Vaughan.

125. other] Plural. See ABBOTT (1870) §12; FRANZ (3 ed., 1924) §357. Cf. IV.iv.62, 87 (Q).

127. like] See note on I.i.195.

128. cold] DEIGHTON (ed. 1893): With a pun on the sense of wanting in ardour and that of cool as a place in the shade.

131. sonne] CLARKE (ed. 1865): There is a play on the word "son" here, as if it were spelt 'sun,' in antithesis to "shadow."—STAUNTON (ed. 1858) refers to 1 *Henry IV* II.iv.395–8.—WURTH (1895, p. 116) quotes *John* II.i.498–500: "The shadow of myself form'd in her eye; Which, being but the shadow of your son, Becomes a sun and makes your son a shadow".

133–6.] The point of all this punning is plain enough: Falstaff is casting aspersions on Shadow's paternity. But the precise senses of the word *shadow* involved are not easily fixed. In his first use of the word, so far as he is not merely making an antithesis by alluding to Shadow's patronymic, Falstaff probably refers to the sense "image, likeness". In his second use of the word he plays with the same sense and with that of "delusive image" (cf. I.i.209). GREEN (1870, p. 468) suggests an allusion to the proverb *Mulier umbra viri*, illustrated in Whitney's *Choice of Emblemes* (1586), p. 218. *Substance* is used in antithesis to *shadow*, probably in the sense of *body*.—ED.

133. like enough] *N.E.D.* (Like *adv.* 8): Likely, probably. Rare exc. in phr. *like enough* (colloq. or dial.).

135. not] Q *much*.—CAMBRIDGE EDITORS (1864, p. 485): We retain the reading of Q, understanding 'much' in the ironical sense in which it is often found. See *As You Like It* IV.iii.2, ["Is it not past two o'clock? And here much Orlando!"] and II.iv.135 [above].—PROWETT (4 *N. & Q.* i, 1868, p. 481) suggests that *but much* = *without much*.—COWL (ed. 1923) quotes Middleton's

substance.

136

Shal. Do you like him, sir *Iohn*?

Falst. *Shadow* will serue for Summer : pricke him : For wee haue a number of shadowes to fill vppe the Muster-Booke.

140

Shal. *Thomas Wart*?

Falst. Where's he?

Wart. Heere sir.

Falst. Is thy name *Wart*?

Wart. Yea sir.

145

Fal. Thou art a very ragged *Wart*.

Shal. Shall I pricke him downe, [gg^b]
Sir *Iohn*?

Falst. It were superfluous: for his apparel is built vp- 149
on his backe, and the whole frame stands vpon pins: prick (F^v)

136. *substance*.] *substance*! Cam. +, Irv. Neil.

138. *for*] *for a Pope*, Han.
him.] *him*, [Bardolph puts him with Mouldy] Irv.

139. *shadowes to*] *shadowes*, Q. *shadows* Rid. *shadows do* Theob. Warb. Johns. Var. '73.

141. *Shal.*] *Shal.* [Calling] Irv.

Wart?] Hal. *Wart.* Q, Ff, Rowe, Pope, Theob. Warb. Johns. Wart! Han. et cet.

143. *Wart.*] *Wart.* [Coming forward] Irv.

147. *downe*.] Ff, Rowe, +, Var. '73, Cam. Glo. Wh. ii, Irv. Her. Om. Q et cet.

149. *his*] Om. Q.

Blurt, Master Constable v.ii.106 (ed. Bullen, 1885-6, i. 89), "Much husbands here" (*i.e.* no husbands); Jonson, *Every Man in his Humour* iv.i (ed. Herford & Simpson, 1925 +, iii. 257), "Much wench, or much sonne".—[See p. 506.]

138. *serue for*] DEIGHTON (ed. 1893): Do well for; with a pun on *serve* in its military sense.

139. *wee haue*] I should think *we must have* would make better sense.—ED.
shadowes] JOHNSON (ed. 1765): That is, we have in the muster-book many names for which we receive pay, though we have not the men.—STEEVENS (ed. 1793) quotes Barnaby Riche's *Souldiers Wishe to Britons Welfare* (1604), p. 19: "One speciall meane that a shifting captaine hath to deceive his prince, is in his number, to take pay for a whole company, when he hath not halfe."

147. *pricke him downe*] On the difference between Q and F see p. 505.

149. *were*] See note on II.ii.5.

149-50. *his ... pins*] COLLINS (ed. 1927): "The whole of his apparel depends upon pins to keep it together." This is thus a further play on the word *prick*, "fasten with a pin."—COWL (ed. 1923): *Frame*, structure (of rags).—[DEIGHTON (ed. 1893) understands *pins* to mean Wart's thin legs!]

150. *stands vpon*] *N.E.D.* (Stand v. 78c): To rely upon, depend on, trust to. *Obs.* (78e): To consist of, be composed of; also, to contain as an ingredient. [Obs.]

him no more.

151

Shal. Ha, ha, ha, you can do it fir: you can doe it: I commend you well.

Francis Feeble.

Feeble. Heere fir.

155

Shal. What Trade art thou *Feeble*?

Feeble. A Womans Taylor fir.

Shal. Shall I pricke him, fir?

Fal. You may:

But if he had beene a mans Taylor, he would haue prick'd you. Wilt thou make as many holes in an enemies Battaille, as thou hast done in a Womans petticoate? 160

Feeble. I will doe my good will fir, you can haue no more.

Falst. Well faid, good Womans Tailour: Well fayde 165

151. [Bardolph puts him on one side with the others. Irv.

152. *I*] Om. Mal.

153. [Calling.] Irv.

156. *Shal.*] Q, Ff, Rowe, Pope, Cap. Cam. ii, Cowl. Fal. Theob. et cet.

157, 162, 165, 167-8. *Womans*] *Woman's* F₄ et seq.

157. *sir.*] *Sir?* F₄.

160. *he*] *it* F₂F₄.

160, 171. *mans*] *Man's* F₄ et seq.

160. *he would haue*] *hee'd a Q. he'd ha' Cam. +. he'd ha' Dyce ii iii, Huds. i, Irv. Neil. he'd have Craig. he'd 'a' Kit.*

prick'd] *prickt Q. pricked Varr. '03, '13, '21, Sing. i, Knt, Coll. Dyce, Sta. Hal. Cam. Glo. Del. Craig, Her. Cowl.*

162. *petticoate?*] *peticoate. Q.*

163. *sir.*] Q, F₂F₃. *Sir?* F₄. *Sir; or sir:* Rowe et cet.

152. you can do it] *WARBURTON* (ed. 1747): *I.e.* you know how to jest.—*SCHMIDT* (1874): [You can] be what is wanted (=that is a good joke!).—*HUDSON* (ed. 1880): Probably ..., "You are up to it."—*COWL* (ed. 1923): [You can] act the part (*i.e.* of a recruiting officer).

156. *Shal.*] See textual notes. While it is undoubtedly Falstaff who examines the recruits, there is no reason why Shallow might not put a simple question like this to Feeble immediately after calling his name, and there is nothing in the speech unlike Shallow or peculiar to Falstaff. It seems to me, therefore, very doubtful that the editors are wise in departing from Q and F. See p. 509.—ED.

156.] On the construction, see *FRANZ* (3 ed., 1924) §542. *Franz* says that *ABBOTT's* explanation (1870, §198-202) is wrong.

160. prick'd] *N.E.D.* (*Prick v.* 20): To attire (a person) with clothes and ornaments. Now *dial.*

161-2. Battaille] *N.E.D.* (*Battle sb.* 8): A body or line of troops in battle array. *arch.* (since *c* 1700).—[Cf. IV.i.163, 188.]

163. good will] *N.E.D.* (*Goodwill* 3a): Cheerful acquiescence or consent.

165-9.] All this would probably seem even more uproariously funny to the

Couragious *Feeble*: thou wilt bee as valiant as the wrath- 166
full Doue, or most magnanimous Moufe. Pricke the wo-
mans Taylour well Master *Shallow*, deepe Maister *Shal-*
low.

Feeble. I would *Wart* might haue gone fir. 170

Fal. I would thou wert a mans Tailor, that y^e might't
mend him, and make him fit to goe. I cannot put him to
a priuate fouldier, that is the Leader of so many thou-
sands. Let that suffice, most Forcible *Feeble*.

Feeble. It shall suffice. 175

Falst. I am bound to thee, reuerend *Feeble*. Who is
the next? 177

167. *Moufe*.] *mouse* Q (copy 341).
mouse, Q (other copies).

168. *Taylour well* ... *Shallow, deepe*
F₂. *tailer: wel* ... *Shallow, deepe* Q.
Taylor well, ... *Shallow, deep*, F₃F₄,
Rowe, +. *tailor. Well*, ... *Shallow,*
deep Coll. i, Del. *tailor well*, ...
Shallow, deep; Coll. ii. *tailor: well,*
... *Shallow; deep*, Cam. +, Craig
(subs.). *tailor. Well*, ... *Shallow;*
deep, Neil. *tailor well*, ... *Shallow;*
deep, Cap. et cet.

172. *goe*.] *goe*, Q.

to] *to be* Rowe, +, Var. '73.

173. *Leader*] *feeder* Vaughan.

173-4. *thousands*.] Ff, Rowe, +,
Var. '73, Ktly, Neil. *thousands*, Q.
thousands: Cap. et cet.

175. *suffice*.] *suffice fir*. Q, Cap. Var.
'78 et seq. (subs.).

176. *reuerend*] *reverent* Vaughan.

Feeble.] *Feeble*, Q. *Feeble*.—
[Bardolph puts him on one side with
the others.] Irv.

177. *the*] Ff, Rowe, i, iii, +, Knt.
he Rqwe ii. Om. Q, Cap. et cet.

Elizabethans, who were more familiar with the adage that it takes nine tailors to make a man, than it does to us.—ED.

166-7. *wrathfull*] SCHMIDT (1875): Raging, furious, impetuous.

167. *magnanimous*] N.E.D. (Magnanimous *a.* 1): Great in courage; nobly brave or valiant. ? *Obs.*

168. *deepe*] DEIGHTON (ed. 1893): With a play on *Shallow's* name.

172. *put him to*] N.E.D. (Put *v.*¹ 27c): To set to learn, study, or practise. Const. *to, on, upon* (something). [The construction may be a little loose, for apparently an object like *soldiering* is required.]—COWL (*Notes*, 1928, p. 20): This passage appears to be corrupt. A verb is required by the syntax to follow "put", and should be restored to the text. We should therefore read: "I cannot put him *to be* a private soldier." An example of the correct construction is found in S. Marmion, *Holland's Leaguer* 1.ii [*Works*, ed. 1875, p. 15]: "to put their sons to be his pages."

173-4. *thousands*] RANN (ed. 1789): Of lice.—[DEIGHTON (ed. 1893)—has he inherited the mantle of the Rev. Thomas Bowdler?—takes this as an allusion to the warts on *Wart's* hands.—ED.]

175.] DELIUS (ed. 1857) thinks that *Feeble* does not understand the word *suffice*.

176. *bound*] N.E.D. (Bound *ppl.a.*² 7): Under obligations (of gratitude, etc.).

- Shal.* Peter Bulcalfe of the Greene. 178
Falst. Yea marry, let vs fee *Bulcalfe*.
Bul. Heere fir. 180
Fal. Trust me, a likely Fellow. Come, pricke me *Bnlcalfe* till he roare againe.
Bul. Oh, good my Lord Captaine.
Fal. What? do'st thou roare before th'art prickt.
Bul. Oh fir, I am a diseased man. 185
Fal. What disease hast thou?
Bul. A whorson cold fir, a cough fir, which I caught with Ringing in the Kings affayres, vpon his Coronation day, fir. 189

178. *of the*] *o'th* Q. *o' th'* Wh. ii.
o' the Cam. Glo. Dyce ii, iii, Huds. i,
 Irv. et seq.

179. *let vs*] *lets* Q. *let's* Cam. +,
 Dyce ii, iii, Huds. et seq.

180. *Bul.*] *Bull.* [Coming forward]
 Irv.

181. *Trust me,*] Ff, Rowe, +, Varr.
 Rann, Knt. *Fore God* Q. *'Fore God*,
 Cap. et cet.

Fellow.] *fellow*, Q, Johns. i.
fellow!—Cap. Var. '78 et seq.

me] Om. Q, Rid.

181–2. *Bnlcalfe*] F1.

183. *Oh,*] Ff, Rowe, +, Var. '73,
 Knt. *O!* Cap. *Oh!* Varr. '78, '85,
 Rann. *O Lord*, Q. *O lord!* Mal. et
 cet.

Captaine.] Q, Ff, Rowe, Pope.
captain! Han. *captain* ... Ktly.
captain,—Theob. et cet. (subs.).

184. *What?*] Ff. *What* Theob. i.
What! Coll. Sta. Ktly, Craig. *What*,
 Q, Rowe et cet.

th'art!] Ff, Rowe, Pope, Theob.
 Warb. Johns. Wh. *thou art* Q, Han.
 et cet.

prickt.] Ff. *prickt?* Q, Rowe,
 +. *prick'd?* Cap. Varr. Rann, Mal.
 Steev. Sing. ii, Wh. Ktly, Huds. Irv.
 Neil. *pricked?* Var. '03 et cet.

185. *Oh fir,*] Ff, Rowe, +, Var. '73,
 Knt. *O Lord fir*, Q. *O Lord!* *sir*,
 Coll. Wh. i, Del. *O lord, fir!* Cap. et
 cet. (subs.).

187. *a*] Om. Rowe ii.

181. *likely*] *N.E.D.* (Likely *a.* 4a): Strong or capable looking. [Cf. l. 258 below.]

pricke me] As Q *pricke* is perfectly intelligible, the editors' preference for the F reading can be justified only on the ground that omission is a likelier error than interpolation. See p. 505.—On *me* see note on II.i.38.—ED.

182. *roare againe*] *N.E.D.* (Again *adv.* 2c): [Used] to express sympathetic response to action, indicating the intensity of the action itself. [Quotes *Merchant* III.ii.204, "For wooing here until I sweat again, ... I got a promise".] —FRANZ (3 ed., 1924, §433): Roar with pain.—[Cf. *1 Henry IV* II.iv.252, "roared for mercy, and still run and roared, as ever I heard bull-calf".]

188–9. *Ringing ... day*] COWL (ed. 1923): Bullcalf may ... mean ... the anniversary of the King's coronation. ... *The king's affairs*, the king's reign. "To be upon the king's affairs (*i.e.* business)" was a customary phrase ...; whence "the king's affairs" came to be loosely or ignorantly used, as in the text.—COLLINS (ed. 1927): "Ringing the bells at a church to celebrate the King's coronation." *Affairs* ("business") is used without much meaning.

Fal. Come, thou shalt go to the Warres in a Gowne: 190
we will haue away thy Cold, and I will take such order,
that thy friends shall ring for thee. Is heere all?

Shal. There is two more called then your number:
you must haue but foure heere sir, and so I pray you go in (F₂)
with me to dinner. 195

Fal. Come, I will goe drinke with you, but I cannot

190. <i>Come, ... go</i>] <i>Come ... goe</i> Q (copy 341).	Varr. '78, '85, Rann, Mal. Steev. Sing. ii, Ktly, Huds. Irv. Neil.
192. <i>thee.</i>] <i>thee.</i> [Bardolph puts him with the others] Irv.	194. <i>so ... you</i>] Q, F ₂ F ₃ . <i>so, ... you</i> Knt. <i>so, ... you</i> , F ₄ et cet.
193. <i>There</i>] Ff, Rowe, +, Varr. Rann, Knt. <i>Here</i> Q, Cap. et cet.	195. [They rise. Irv.
<i>two</i>] Om. Cap. Hal. <i>now</i> Vaughan. <i>one</i> Jervis.	196-7. <i>Fal. ... dinner.</i>] <i>Fal. ... dinner</i> , Q (copy 341). <i>Fa. ... dinner:</i> Q (other copies).
<i>called</i>] <i>cald</i> Q. <i>call'd</i> Cap.	196. <i>you,</i>] <i>you</i> , [rising.] Cap.

190. Gowne] *N.E.D.* (Gown *sb.* 2):=Dressing gown, Nightgown. *Obs.* [Quotes this line as its earliest example.]

191. haue away] DEIGHTON (ed. 1893): Get rid of.

take such order] STEEVENS (ed. 1793): I.e. take such measures.

192. ring for thee] DELIUS (ed. 1857): Equivocal, =in your place, and =because you have fallen in battle.

193.] THEOBALD (letter to Warburton, 23 Dec. 1729): How two more? Falstaffe was to have FOUR: & there are but Five call'd in all; ... I'm afraid, something either is lost; or else, sure, the Poet could not be so palpably inadvertent.—MALONE (ed. 1790): Perhaps our author himself is answerable for this slight inaccuracy.—CLARKE (ed. 1865): We think it is likely that the author intended there should be six men on the stage ... and as five only of them were named ... these only were inserted in the stage direction in the printed copies of the play. What confirms us in this opinion is, that afterwards, when Mouldy and Bullcalf are left unchosen, there remain but *three* selected recruits ...; while, if we suppose the other unnamed man present, there are the requisite "four" made up.—ROLFE (ed. 1880): Sh. was careless in these little matters.—NICHOLSON (*Shakespeariana* ii, 1885, p. 583): Why should "two more called" mean, as all have somehow taken it to mean, "called before us, Shallow, [Silence], and Falstaff"? Why should not "called" be here equivalent to—"called or summoned to be in attendance by our constable"? ... Shallow counting the names on the roll, in answer to Falstaff's—"Is here all?" says—"Here is two more called than your number, and that number, namely four, you have already chosen."—Miss PORTER (ed. 1911) solves the difficulty, to her own satisfaction, by assuming that the quota is three and interpreting "you must haue but foure heere" (l. 194) as "you have no less than four already".—[Most editors echo Rolfe.]

There is] See note on I.ii.71-2.

196-7. but ... dinner] MORGANN (1777, p. 88): [See also ll. 289-91.] It appears then manifestly that *Shakespeare* meant to shew *Falstaff* as really using the utmost speed in his power; he arrives [on the field at Gaultree Forest]

tarry dinner. I am glad to see you in good troth, Master Shallow. 197

Shal. O fir *Iohn*, doe you remember since wee lay all night in the Winde-mill, in S Georges Field. 200

Falstaffe. No more of that good Master *Shallow* : No more of that. 202

197. *in good*] Ff, Rowe, +, Cap. Wh. Cam. +, Dyce ii, iii, Huds. Irv. Varr. Rann, Mal. Steev. Varr. Sing. Neil. *fields*. Steev. Varr. '03, '21, Knt, Sta. Ktly. *by my* Q, Coll. et cet. Sing. Sta. *Fields?* F₄ et cet.
200. *Georges*] George's F₃F₄ et seq. 201-2. *good ... that.*] *master Shallow*.
Field.] Knt. *field?* Q, F₂F₃, Q.

almost literally *within the extremest inch of possibility*. [See note on IV.iii. 28-31.]

197. *tarry dinner*] *N.E.D.* (*Tarry* v. 5): To stay for (a meal). [*Obs.*]—[See FRANZ (3 ed., 1924) §630.]

199-224.] CANNING (1884, p. 142): Shallow ... amuses himself, but rather bores Sir John, by remembering or inventing several incidents when they were both young men and well acquainted, though probably they were never very intimate.

199. *since*] ONIONS (1911): (With verbs of recollection) when, the time when.—[See ABBOTT (1870) §132.]

200. *the Winde-mill*] Although this has been taken by some commentators as a reference to an actual windmill, variously located (see COLLIER, ed. 1858; F. W. FAIRHOLT, apud Halliwell, ed. 1861; NORMAN, *Surrey Archaeological Collections* xvi, 1901, p. 78; W. C. HAZLITT, 2 ed., 1903, p. 269), and by others as a reference to a tavern (DEIGHTON, ed. 1893; SUGDEN, 1925, p. 218), Dr. ADAMS is certainly right in identifying it as the brothel in Paris Garden Lane mentioned by W. Rendle (*Harrison's Description of England* ii, New Sh. Soc., 1878, p. ix).

S Georges Field] SUGDEN (1925, p. 218): A large open space on the Surrey side of the Thames between Southwark and Lambeth, named after the adjoining Church of St. George the Martyr. It is now completely built over, but St. George's Road, running from the Elephant and Castle to Westminster Bridge Road, and St. George's Circus at the south end of Blackfriars Road preserve the name. It was a favourite Sunday resort of Londoners, and was often used for large gatherings of people, such as the mustering of the Trainbands; and the welcome of distinguished visitors.—WHEATLEY (*Sh.'s England*, 1916, ii. 164): A notorious place.—[Although this place is undoubtedly known as *St. George's Fields* rather than *Field*, it does not follow that the nomenclature was standardized in the 16th century and that the text must be emended. Sh. also calls it *St. George's Field* in 2 *Henry VI* v.i.46.—ED.]

201-2.] DEIGHTON (ed. 1893): Falstaff pretends to be ashamed of his youthful escapade.

good ... that] The probability would seem to be that Sh. wrote "Master Shallow: no more of that". It seems to me more likely that Q would have accidentally omitted "no more of that" than that F would have unintentionally interpolated four words. On the other hand, at II.i.149, II.ii.91, 96 F

Shal. Ha? it was a merry night. And is *Iane Night-* 203
worke alieue?

Fal. She liues, M. *Shallow.* 205

Shal. She neuer could away with me.

Fal. Neuer, neuer: she would alwayes say shee could
not abide M. *Shallow.*

Shal. I could anger her to the heart: shee was then a
Bona-Roba. Doth she hold her owne well. 210

Fal. Old, old, M. *Shallow.*

Shal. Nay, she must be old, she cannot choose but be
old: certaine shee's old: and had *Robin Night-worke*, by [gg^{va}]
old *Night-worke*, before I came to *Clements* Inne.

Sil. That's fiftie fue yeeres agoe. 215

Shal. Hah, Coufin *Silence*, that thou hadst seene that,

203. *it was*] *twas* Q. 'twas Cam.
+, Dyce ii, iii, Huds. Irv. Neil.
night.] *night*, Q.

206. *neuer could*] *could never* Cap.
Varr. Rann.

207. *say*] *say*, Q, F₄, Theob. Warb.
Johns. Cap. Varr. Rann, Mal. Steev.
Varr. Sing. Coll. i, ii, Sta. Wh. i,
Ktly, Del.

209. *I*] *By the masse I* Q, Pope et
seq. (subs.).

to the] *too'th* Q. *to th'* Kit.
heart:] *heart*, Q. *heart.* Johns.
et seq.

210. *Bona-Roba.*] *bona roba*, Q.
well.] Var. Coll. i, iii. *well?* Q,
Ff et cet.

214. *to*] *from* Cap.
Clements Inne] *Clemham* Q
(some copies). *Clement's Inn* F₄ et
seq.

215. *Sil.*] *Scilens* Q. *Fal.* Ktly.
yeeres] Ff, Rowe, +, Cap.
Varr. Rann, Sing. Knt, Ktly, Del.
Huds. i. *yeare* Q, Mal. et cet.

216, 289. *Silence*] *Scilens* Q.
216. *that,*] Q (copy 341), Ff, Rowe,
+, Var. '73, Coll. ii. *that* Q (other
copies), Cap. et cet.

apparently interpolates *good*, and just to show how readily such a word could
be unintentionally interpolated to make a stock phrase like "my good lord"
or "good Master —", Q_b inserts it in l. 78 above.—ED.

203-4. *Iane Nightworke*] COWL (ed. 1923): For the implication in the name
cf. Middleton, *A Mad World, My Masters* I.ii.[1]: "She may make night-work
on't ... He-cats and courtesans stroll most i' th' night", and Massinger,
The Guardian III.v. [ed. Cunningham, 1897, p. 474]: "I had ever a lucky hand
in such smock night-work".

206. *away*] *N.E.D.* (Away *adv.* 16): With a verb suppressed = Get on or
along *with*, put up with; tolerate, endure, bear.—[See ABBOTT (1870) §32.]

210. *Bona-Roba*] See note on l. 26 above.

hold her owne] *N.E.D.* (Own *a.* 3c): *To hold one's own*: To maintain
one's position or standing against opposition or rivalry.

212. *cannot choose but*] *N.E.D.* (Choose *v.* 5): *Cannot choose*: = have no
alternative, cannot do otherwise, cannot help. *Obs.* exc. as in b. b. constr.
with *but*. (*arch.*)

215. *yeeres*] On Q *yeare* see note on II.i.131.

that this Knight and I haue feene: hah, Sir *Iohn*, faid I 217
well?

Falst. Wee haue heard the Chymes at mid-night, Ma-
ster *Shallow*. 220

Shal. That wee haue, that wee haue; in faith, Sir *Iohn*,
wee haue: our watch-word was, Hem-Boyes. Come,
let's to Dinner; come, let's to Dinner: Oh the dayes that
wee haue feene. Come, come.

Bul. Good Master Corporate *Bardolph*, stand my 225

217-8. *John*, ... *well*] *Iohn* ... *well*
Q (copy 341). *Iohn*, ... *wel* Q (other
copies).

221. *haue*;] *haue*, *that we haue* Q
(copy 341). *haue*, *that we haue*, Q
(other copies), Var. '73. *have*, *that*
we haue; Cap. Var. '78 et seq.

222. *watch-word*] *watch-world* F₂F₃.

Hem-Boyes.] *Hemboies*, Q.
hem, *boys*.—Theob. et seq. (subs.).

223. *come* ... *Dinner*.] Om. Pope,
+.

Oh] *Iefus* Q, Dyce, Cam. Glo.
Craig, Her. Cowl (subs.). *Jesu*,
Huds. i, Wh. ii, Irv. Neil.

224. *seene*.] *seene*, Q. *seen!* Rowe
et seq.

come.] Ff, Rowe, +, Var. '73.
come. exeunt. Q. *come*. [Exeunt

Shallow, Falstaff, Silence, and Page.
Irv. *come*. [Exeunt *Falstaff*, and
Justices. Cap. et cet. (subs.).

225. *Bul*.] *Bul*. [afide to *Bardolph*]
Johns. Var. '73.

217-8. *said I well?*] WHEATLEY (*Sh.'s England*, 1916, ii. 175): The favourite
phrase of the innkeeper was 'Said I well?'—STEEVENS (ed. 1793) quotes
Merry Wives I.iii.11, "said I well, bully Hector?"

219-20.] SUGDEN (1925, p. 121) says that these chimes would have been the
bells of St. Clement Danes.—COWL (ed. 1923) refers to II.iv.185-6 above.

222. *Hem-Boyes*] STAUNTON (ed. 1858) quotes from Brome's *Jovial Crew*
(1641) II (ed. 1873, iii. 385) a song which winds up, "He chear'd up his Heart,
when his Goods went to wrack, With a *heghm boy*, *heghm*, and a Cup of old
Sack". It is introduced as "To'ther old Song". If it is older than Sh.'s play
it may be the source of Shallow's watchword, and even if it is not it establishes
an association between the watchword and conviviality which supports COWL's
interpretation (ed. 1923), "an interjection used ... as an incitement to drink-
ing", and G. B. HARRISON's (ed. 1927), "cheerio!" This also suits the two
other uses of *hem* in Sh., 1 *Henry IV* II.iv.15 and *Much Ado* v.i.16. I think
the word used by Doll at II.iv.32 is something different, a hiccough very
likely. Wild guess: "Mum's the word!" (LEE, ed. 1908).—ED.

224. *come*.] On the omission of the stage-direction from F see p. 511.

225-31.] Miss WINSTANLEY (ed. 1918): Shakespeare notes the habit of repe-
tition as characteristic of the slow mentality of rustics; it is so with William in
As You Like It. Justice Shallow is marked as essentially a rustic by the same
habit.

225. *Corporate*] ROLFE (ed. 1880): Blunder for *Corporal*.

225-6. *stand my friend*] N.E.D. (Stand v. 15c): *To stand one's friend*, to act
the part of a friend to another. Formerly in other similar phrases, as *to stand*
(one's) *good lord*.—[Cf. IV.iii.86.]

friend, and heere is foure *Harry* tenne shillings in French 226
 Crownes for you: in very truth, fir, I had as lief be hang'd
 fir, as goe: and yet, for mine owne part, fir, I do not care;
 but rather, because I am vnwilling, and for mine owne
 part, haue a desire to stay with my friends: else, fir, I did 230
 not care, for mine owne part, so much.

226. *heere is*] *heres* Q. *here's* Cam. Cam. Glo. Ktly, Del. Craig, Her.
 +, Dyce ii, iii, Huds. et seq. Cowl.
 227. *you:*] Ff, Rowe, +, Ktly. 228. *goe:*] *go*, Q, F₄. *goe?* F₂F₃.
you, Q. *you*. Cap. et cet. *mine*] *my* Theob. Warb. Johns.
lief] *liue* Q. *lieve* Cowl. Var. '73.
hang'd] *hanged* Varr. '03, '13, 229. *mine*] *my* Johns. Var. '73.
 '21, Sing. Knt, Coll. Dyce, Sta. Hal.

226-7. *foure ... Crownes*] DOUCE (1807, i. 460): This is an anachronism; there were no coins of ten shillings value in the reign of Henry IV. Shakespeare's *Harry ten shillings* were those of Henry VII or Henry VIII.—FURNIVALL (Old Sp. ed., 1909, p. 103): A proclamation of Elizabeth, dated March, 1561, fixed the current values of the 'Royall' (formerly current for fifteen shillings), and of the 'ffrenche crowne' (formerly current for six shillings), at ten shillings and four shillings, respectively.—*Stafford's Examination*, New Sh. Soc. ed., p. 101. It seems, then, that Bullcalf must have paid Bardolph ten French crowns (= £2): the amount equivalent to the current value of four 'Harry' (Henry VIII) rials. Mouldy paid Bardolph £2 in shillings. Bardolph handed over £3 to Falstaff, reserving £1 as commission.—COWL (ed. 1923): At the date of the play the Harry ten shillings or demi-sovereign of Henry VII, originally worth eleven shillings and three pence, was current at five shillings and the French crown, formerly worth six shillings, was current at four shillings. Four Harry ten shillings were therefore equivalent to five French crowns or one pound. ... Bullcalf's method of computing a sum of money in the equivalent values of coins of different denominations has parallels in the drama ... Cf. Greene, *A Looking Glasse* IV.v [*Plays*, ed. Collins, 1905, i. 196]: "I have crownes for you: there is two shillings for thee, and six shillings for thee"; *Merry Wives* I.i.139: "seven groats in mill-sixpences"; Mayne, *City Match* II.iii [Hazlitt's Dodsley, 1874, xiii. 232]: "Had I ... but forty mark, ... And were that forty mark mill'd sixpences, Spur-royals, Harry-groats, and such odd coin Of husbandry (i.e. hoarded coins)".—[Possibly FORTESCUE's remarks quoted on ll. 97 ff. above imply that he, like Cowl, thinks Bardolph collected only £3. See note on l. 236.]

227. *very truth*] *N.E.D.* (Very *a.* 4b): Of truth: Exact, simple, actual [quoting this line].

lief] See note on I.ii.41.

228. *for ... part*] COWL (ed. 1923): A qualifying phrase, often used with little meaning by illiterate speakers. Cf. ... Porter's *Two Angry Women of Abington* (Hazlitt's Dodsley, 1874, vii. 353).

Bard. Go-too: stand aside.

232

Mould. And good Master Corporall Captaine, for my old Dames sake, stand my friend: shee hath no body to doe any thing about her, when I am gone: and she is old, (F^{2v}) and cannot helpe her selfe: you shall haue fortie, sir.

236

Bard. Go-too: stand aside.

Feeble. I care not, a man can die but once: wee owe a death. I will neuer beare a base minde: if it be my desti-

239

232, 237. *stand*] [Taking the money] *stand* Irv.

Rann, Knt. *By my troth I* Q, Mal. et cet. (subs.).

233-4. *Master ... my old*] *master*, ... *my* Q (some copies), Rid. Kit. *M. ... my old* Q (other copies).

owe] Ff, Rowe, Knt. *owe God* Q, Pope et cet.

234. *Dames*] *Dame's* F₄ et seq. *hath*] *has* Q, Cap. Var. '78 et seq.

239. *death.*] Ff, Rowe, Pope i, Han. Coll. Wh. i, Del. Irv. Craig, Neil. *death*, Q, Pope ii, Theob. Warb. Johns. *death!*—Sta. *death*; or *death*: Cap. et cet.

235. *she is*] *she's* Rowe iii, +, Var. '73.

I will neuer] Ff, Rowe, +, Var. '73, Knt, Dyce i, Hal. *ile nere* Q. *I'll ne'er* Cap. et cet.

236. *fortie*] *four too* Cap. conj. [drawing sixpence out of his pocket and showing it slyly to Bardolph. Nicholson.

if it] Ff, Rowe, +, Knt. *and't* Q. *an't* Cap. et cet.

238. *I*] Ff, Rowe, +, Cap. Varr.

239-40. *destinie, so:*] *destny: so*, Q.

232. Go-too] *N.E.D.* (Go v. 91a): Go to. In *imp.* as an exhortation = Come on! *Obs.*—[Cf. ll. 237, 249 below, and see note on II.ii.38.]

235. about] *N.E.D.* (About *prep.* 3): In attendance on.—[Cf. IV.ii.61.]

236. fortie] Almost invariably understood as forty shillings (see CAPELL, *Notes*, 1779, p. 176).—NICHOLSON (*Shakespeareiana* iii, 1886, p. 35): Forty of what? There is no antecedent or explanatory substantive nearer than Bullcalf's "French crowns," and forty four-shilling pieces from a Mouldy is an absurdity. ... Is there an accidental omission, as has been supposed of "forty {shillings}?" It does not, I think, require so unnecessary a supposition. Mouldy puts his hand in his pocket, and drawing out a shilling, or it may be sixpence, slyly shows it to Bardolph, thus saying in most eloquent terms—"You shall have forty {of these}, sir." I say "a shilling, or sixpence" because forty sixpences exactly make up, with Bullcalf's "four Harry ten shillings" the three pounds spoken of by Bardolph, line 247, and because Mouldy is not likely to be able to afford as much as did Bullcalf, who, as shown by the names and descriptions of both, was slightly higher in the village social scale. Some, I know, think that Bardolph in his turn kept back some of the money for his private pocket. But this supposition is only founded on the fact that he was a rogue.—[On the contrary, "you shall have fortie, sir" sounds to me as if Mouldy were raising the bid, and I therefore incline towards Cowl's notion (see note on 226-7) that Bullcalf paid £1 and Mouldy £2.—ED.]

238-9. wee ... death] See textual notes.—Proverbial. Cf. 1 *Henry IV* v.i.126; *Jack Straw* (Hazlitt's Dodsley, 1874, v. 381), quoted by COWL (ed. 1923); Dekker's *Satiromastix* (ed. Pearson, 1873, i. 232).

239. beare] *N.E.D.* (Bear v. 9): To entertain, harbour, cherish (a feeling).—

nie, fo: if it be not, fo: no man is too good to serue his 240
Prince: and let it goe which way it will, he that dies this
yeere, is quit for the next.

Bard. Well said, thou art a good fellow.

Feeble. Nay, I will beare no base minde.

Falst. Come fir, which men shall I haue? 245

Shal. Foure of which you please.

Bard. Sir, a word with you: I haue three pound, to
free *Mouldie* and *Bull-calfe*.

Falst. Go-too: well.

Shal. Come, fir *Iohn*, which foure will you haue? 250

Falst. Doe you chuse for me.

Shal. Marry then, *Mouldie*, *Bull-calfe*, *Feeble*, and
Shadow.

Falst. *Mouldie*, and *Bull-calfe*: for you *Mouldie*, stay 254

240. *if it*] Ff, Rowe, +, Knt. *and't*
Q. *an it* Var. '73. *an't* Cap. et cet.
man is] Ff, Rowe, +, Var. '73,
Dyce i, Hal. Cam. i, Glo. Wh. ii, Irv.
Her. *man's* Q, Cap. et cet.
serue his] *serue's* Q, Cap. Cam.
+, Dyce ii, iii, Huds. et seq.

243. *thou art*] Ff, Rowe, +, Var.
'73, Knt, Coll. Dyce i, Wh. i, Hal.
Del. *th'art* Q, Wh. ii, Neil. *thou'rt*
Cap. et cet.

244. *Nay, I will*] Ff, Rowe. *Faith*
ile Q. *'Faith I will* Pope, +, Var.
'73, Dyce i, Hal. *Nay, I'll* Knt.
'*Faith, I'll* Cap. et cet.

minde.] Ff, Rowe, +, Var. '73.
mind. / Re-enter *Falstaff*, *Shallow*,

Silence, and Page. Irv. *mind.* / En-
ter *Falstaffe* and the Iustices. Q.
mind. Re-enter *Falstaff*, and Jus-
tices. Cap. et cet. (subs.).

247. *Bard.*] *Bard.* [*Aside to Fal.*]
Wh. ii, Neil. *Bardolph.* [*To Fal-*
staff.] Craig.

you:] you. [Takes *Falstaff*
aisde] Irv.

247-9: *I ... well.*] Marked as an
aside by Cap.

248. [*Aside to Falstaff.* Coll. iii.

249. *Falst.*] *Falstaff.* [*Aside to*
Bardolph.] Craig.

253. *Shadow*] *Sadow* Q. *Shallow*
Ff, Johns.

254. *stay*] *you have stay'd* Farmer.

[Cf. *Famous Victories* sc. x (p. 529 below): "doest thinke that we are so base
Minded to die among French men?"]

240. so] *N.E.D.* (So *adv.* 5e): *Obs.* = Let it be so; it is well.—[Cf. l. 275 be-
low.]

240-1. no ... Prince] Cf. *Famous Victories* sc. x (p. 528 below): "Why I am
sure he is not too good to serue y^e king?"

241-2. he ... next] Proverbial; see JENTE (1926), No. 93.—*N.E.D.* (Quit
a. 1): Free, clear.

247. three pound] JOHNSON (ed. 1765): Here seems to be a wrong computa-
tion. He had forty shillings for each. Perhaps he meant to conceal part of
the profit.—[See note on ll. 226-7 above.—On *pound*, see note on II.i.131.]

254-5. stay ... seruice] FARMER (Var. '73, App. II): This should surely be,
"For you, *Mouldy*, you have stay'd at home," &c. *Falstaff* has before a similar
allusion, "'Tis the more time thou wert used" [l. 111].—TYRWHITT (Var. '78):

at home, till you are past service: and for your part, *Bullcalf*, grow till you come vnto it: I will none of you. 255

Shal. Sir *Iohn*, Sir *Iohn*, doe not your selfe wrong, they are your likelyest men, and I would haue you seru'd with the best.

Falst. Will you tell me (Master *Shallow*) how to chuse 260
a man? Care I for the Limbe, the Thewes, the stature,
bulke, and bigge assemblance of a man? giue mee the 262

255. *till you*] *still*; you Rann, Steev.
Varr. '03, '13 (Tyrwhitt conj.).

your part] you Cap.

257. *wrong*] Q, Ff, Rowe, Pope,
Theob. Han. Warb. Johns. ii. *wrong*.
Coll. Wh. i, Del. Neil. *wrong*; or
wrong: Johns. i et cet.

258. *seru'd*] Q, Ff, Rowe, +, Cap.
Varr. Rann, Mal. Steev. Wh. ii, Neil.
served Var. '03 et cet.

262. *assemblance*] *semblance* Pope,
+. *assemblage* Cap. Var. '73.

man?] *man*: Q. *man!* Mal.
Steev. Varr. Sing. Knt, Dyce, Hal.
Cam. +, Huds. Irv. Craig, Neil.

Perhaps this passage should be read and pointed thus: "For you, Mouldy, stay at home *still*; you are past service:—".—RITSON (1783, p. 100) endorses Farmer's suggestion.—[This point, I think, is exceedingly well taken. All of Falstaff's jokes at Mouldy's expense emphasize the fact that he is spent, past service; to bid some one who is already mouldy to stay at home *until* he is past service is absurd.—ED.]

255. *for your part*] COWL (ed. 1923): Perhaps a playful allusion to Bullcalf's reiteration of the phrase in lines 228, 229–30, 231.

256. *come vnto it*] SCHMIDT (1874): To reach the age of puberty, to attain full growth.—DEIGHTON (ed. 1893): Alluding to his name Bullcalf.

none] *N.E.D.* (None *pron.* 1b): In predicative use, denoting exclusion from a certain class: Not any, not one.

258. *likelyest*] See note on l. 181 above.

258–9. *with the best*] DEIGHTON (ed. 1893): As well as the best among your troops.—[?—ED.]

261–3. *Care ... spirit*] CARTER (1905, p. 277): 1 Sam. xvi. 7—"But the Lorde said vnto Samuel, Looke not on his fashion, or on the heighth of his stature, because I haue refused hym: For God seeth not as man seeth. For man looketh on the outwarde appearance, but the Lorde beholdeth the hart."—STOLL (*M.P.* xii, 1914, p. 229): He cries, "Give me the spirit, Master Shallow," meaning, "give me the crowns and shillings, Mouldy and Bullcalf."

261. *Thewes*] *N.E.D.* (Thew *sb.*¹ 3b): *pl.* The bodily powers or forces of a man (*L. vires*), might, strength, vigour; in Sh., bodily proportions, lineaments, or parts, as indicating physical strength [quoting this line].

262. *bulke*] COWL's explanation (ed. 1923), *trunk* (see *N.E.D.*, Bulk *sb.*¹ 2), does not seem to me to go so well with the other nouns of the sentence as does the sense *magnitude*.—ED.

assemblance] *N.E.D.* (*Assemblance*²): *Obs.* Semblance, appearance, show [quoting this line].—So also SCHMIDT. ONIONS marks this definition disputed. ROLFE (ed. 1880) and COWL (ed. 1923) gloss the word *tout ensemble*.

fspirit (Maſter *Shallow*.) Where's *Wart*? you ſee what 263
 a ragged appearance it is: hee ſhall charge you, and
 diſcharge you, with the motion of a Pewterers Ham- 265
 mer: come off, and on, ſwifter then hee that gibbets on
 the Brewers Bucket. And this ſame halfe-fac'd fellow,
Shadow, giue me this man: hee preſents no marke to the
 Enemy, the foe-man may with as great ayme leuell at
 the edge of a Pen-knife: and for a Retrait, how ſwiftly 270

263. *Where's Wart?*] Ff, Rowe. *heres Wart*, Q. *Here's Wart*, Pope, Han. *Here's Wart*; Theob. Warb. et ſeq.

264. *hee*] a Q. a' Cam. Glo. Irv. Craig, Her. Cowl. 'a Dyce ii, iii, Huds. i, Neil.

266. *hee that*] the Seq.

gibbets on] *gibbets-on* Cap. Var. '78, Rann, Mal. Steev. Varr. Sing.

Knt, Coll. Dyce, Wh. i, Hal. Del. Huds. i (subs.).

267. *halfe-fac'd*] Q, Ff, Rowe, +, Cap. Varr. Rann, Sing. Wh. Ktly, Irv. Neil. *half-faced* Mal. et cet.

270. *Pen-knife*] Ff, Rowe, +, Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. Knt, Sta. *pen-knife*, Q. *pen-knife*. Johns. et cet.

Retrait] *Retreat* F₃F₄ et ſeq. *ſwiftly*] *ſweetly* Theob. i.

263. *Where's*] On the difference between Q and F ſee p. 506.

264. *it is*] See note on II.i.5.

264-5. *charge ... diſcharge*] I.e. load and fire (his muſket). See notes on II.iv.113, 114.

you ... you] See note on II.i.38.

265-6. *with ... Hammer*] COWL quotes Cooke's *Greene's Tu Quoque* (Hazlitt's Dodsley, 1874, xi. 236): "as a drummer,—or a pewterer ... one beats on a drum, t'other a platter".

266. *come off, and on*] DEIGHTON (ed. 1893): Retreat and advance.—[See note on II.iv.51.]

266-7. *gibbets ... Bucket*] JOHNSON (ed. 1765): Swifter than he that carries beer from the vat to the barrel, in buckets hung upon a gibbet or beam crossing his ſhoulders.—MASON (1785, p. 192): The carrying beer from the vat to the barrel, muſt be a matter that requires more labour than ſwiftness. Falstaff ſeems to mean, "ſwifter than he that puts the buckets on the gibbet;" for as the buckets at each end of the gibbet muſt be put on at the ſame inſtant, it neceſſarily requires a quick motion.—*N.E.D.* (*Gibbet* v. 1): *intr.* To hang as on a gibbet. *Obs.* [Quotes this line only.] (*Bucket* sb.²): A beam or yoke on which anything may be hung or carried [quoting this line].—[Johnson muſt be wrong, then, in equating *gibbet* and *yoke*.]

267. *halfe-fac'd*] *N.E.D.* (*Half-faced* a. 1): Preſenting a half-face or profile. Of a coin: having a profile ſtamped upon it; hence, of perſons, having a thin, pinched face. [Quotes this line.]

269. *as great ayme*] COWL (ed. 1923): As large a target or mark [*N.E.D.*, *Aim* sb. 6].

270. *Retrait*] A common 16th-century form, but, according to ONIONS (1911), occurring in Sh. only here.

will this *Feeble*, the Womans Taylor, runne off. O, giue 271
me the spare men, and spare me the great ones. Put me a
Calyuer into Warts hand, *Bardolph*. (F3)

Bard. Hold *Wart*, Trauerse: thus, thus, thus.

Falst. Come, manage me your Calyuer: fo: very well, 275
go-too, very good, exceeding good. O, giue me alwayes
a little, leane, old, chopt, bald Shot. Well said *Wart*, thou 277

- | | |
|--|--|
| 272. ones.] ones, Q. | <i>chapped, bald</i> Varr. '03, '13, '21, Sing. i, |
| 273. Warts] Wart's F ₃ F ₄ et seq. | Knt, Coll. Dyce, Sta. Hal. Del. |
| 274. Trauerse:] trauers Q. | <i>chapt, bald</i> Cam. Glo. Wh. ii, Neil. |
| thus ... thus] <i>thas, thas, thas</i> Q, | <i>said</i>] Ff, Rowe, +, Cap. Varr. |
| Rid. Kit. | Rann, Knt, Sta. <i>said yfaith</i> Q. |
| 275. Calyuer:] caliver. Johns. et seq. | <i>said, i'faith</i> , Mal. et cet. |
| 276. good.] good, Q. | 277-8. thou art] Ff, Rowe, +, Var. |
| 277. chopt, bald] <i>chopt Balde</i> , Q. | '73, Dyce i, Hal. <i>th'art</i> Q, Kit. |
| <i>chapp'd, bald</i> Steev. Wh. i, Huds. i. | <i>thou'rt</i> Cap. et cet. |

272. and spare] ONIONS (1911): Ellip. = forbear to give.

272, 275. me] See note on II.i.38.

273. Calyuer] *N.E.D.*: A light kind of musket or harquebus, originally, it appears, of a certain calibre, introduced during the 16th c.; it seems to have been the lightest portable fire-arm, excepting the pistol, and to have been fired without a 'rest'.

274. Hold] ONIONS (1911): Imper. = Here! take it!—[Cf. l. 278 below.]

Trauerse] ONIONS (1911): (Military term): to march, esp. backwards and forwards. The full phr. was 'traverse one's ground' [*N.E.D.*, Traverse v. 5].—[Nearly all editors explain the word as meaning to march. If so, it is very odd that Falstaff should immediately tell Wart to manage his caliver, i.e. to execute the manual of arms or some part of it. But *traverse* also means "to alter the position of (a gun, etc.) laterally, so as to take aim" (*N.E.D.*, Traverse v. 8), and, although *N.E.D.* gives no example of the sense earlier than 1628, I think this may be Bardolph's meaning. It is true that Shallow's strictures (ll. 279-87) certainly refer to movements over the ground, but the skirmishing maneuvers he describes include bringing the gun to the firing position and firing it and indeed part of the humor of his reproaches may lie either in his applying *traverse* in a different sense from Bardolph or in his demanding of poor Wart a more elaborate performance than Falstaff had required.—ED.]

thus, thus, thus] RIDLEY (ed. 1934): [Q *thas* is] here retained since it is curious that so ordinary a word as *thus* should be mis-spelt unless there is a point in the mis-spelling (? a parody of military drill-sergeant's accent).

275. manage] *N.E.D.* (Manage v. 2): To handle, wield, make use of (a weapon, etc.).

276. go-too] See note on II.ii.38.

277. chopt] *N.E.D.* (Chopped *ppl.a.*¹ 1): Chapped *ppl.a.*¹ [= "Fissured, cracked; as the hands and lips by exposure to frost"].

Shot] *N.E.D.* (Shot *sb.*¹ 21b): A soldier armed with a firearm [quoting this line as its earliest example].—[See note on ll. 282-6 below.]

art a good Scab: hold, there is a Tetter for thee. 278

Shal. Hee is not his Crafts-master, hee doth not doe [gg^{vb}] it right. I remember at Mile-end-Greene, when I lay 280
at *Clements* Inne, I was then Sir *Dagonet* in *Arthurs*

278. *Scab:*] Om. Var.
there is] Ff, Warb. Johns. Var.
'73, Dyce i, Hal. *theres* Q. *there's*
Rowe et cet.

279. *Crafts-master*] *Craft-master* F₃F₄,
Rowe, +, Var. '73.

280-2. *when ... Inne, I ... Show:*]
F₂F₃, Theob. Warb. *when ... Inne, I*
... show, Q, F₄, Rowe, Pope, Han.
Johns. *when ... inn, (I ... show)* Cap.
Varr. '73, '78, '85, Wh. i. (*when ...*

inn, I ... show) Rann, Steev. Varr. '03,
'13, Sing. Knt (subs.). (*when ... inn,*)
I ... show, Mal. Var. Coll. Sta. Del.
(subs.). —*when ... inn,—I ... show,—*
Dyce, Hal. *when ... Inn,—I ...*
show,— Cam. et cet.

281, 308. *Clements*] *Clement's* F₄
et seq.

281. *Dagonet*] *Dagenet* Ff, Rowe,
Pope, Han.

Arthurs] *Arthur's* F₃F₄ et seq.

Well said] SCHMIDT (1875): Well done.—[Cf. v.iii.11.]

278. *Scab*] CLARKE (ed. 1865): [With] punning reference to the fellow's name.

hold] See note on l. 274 above.

Tetter] SCHMIDT (1875): Sixpence.

280. *Mile-end-Greene*] SUGDEN (1925, p. 346): South of the Mile End Road, where Stepney Green now is. It was used as the training ground for the citizen forces of London, as well as for fairs and shows of various kinds.—STEEVENS (ed. 1793) quotes Riche's *Souldiers Wishe to Britons Welfare* (1604): "God blesse me, my countrey, and frendes, from his direction that hath no better experience than what hee hath atteyned unto at the fetching home of a Mayepole, at a Midsomer sighte, or from a trayning at Mile-end-greene".—COWL (ed. 1923) refers to other humorous and uncomplimentary allusions to the soldiery of Mile End Green.

lay] T. WARTON (apud Malone, *Suppl.*, 1780): *Lodged or lived*.

281. *Sir Dagonet*] JOHNSON (ed. 1765): The story of *Sir Dagonet* is to be found in *La Mort d'Arthure* ... In this romance *Sir Dagonet* is King *Arthur's* fool. *Shakespeare* would not have shown his *justice* capable of representing any higher character.—The name is applied derisively in several plays: Jonson's *Every Man out of his Humour* IV.iv (ed. Herford & Simpson, 1925 +, iii. 543), *Cynthia's Revels* V.ii (*op. cit.* iv. 155), both cited by COWL (ed. 1923); Beaumont & Fletcher's *Knight of the Burning Pestle* IV.i (*Works*, ed. Glover & Waller, 1905-10, vi. 211), cited by THEOBALD (ed. 1733); Davenant's *Wits* II.i (ed. 1872, ii. 142), quoted by STEEVENS (Var. '85).

281-2. *Arthurs Show*] MALONE (ed. 1790): *Arthur's Show* was ... an Exhibition of Archery ... at Mile-End Green. ... "A society of men (I now use the words of Mr. Bowle) styling themselves *Arthur's Knights*, existed in our poet's time. Richard Mulcaster, master of St. Paul's School, in his *Positions ... for the training vp of children* [ch. 26; ed. Quick, 1888, p. 103] ... says, 'how can I but prayse them, who profess it throughly, and maintaine it nobly, the friendly and franke fellowship of prince *Arthurs* knightes in and about the citie of *London*, which ... if I had sacred to silence, would not my good friend

Show: there was a little quiuer fellow, and hee would 282
manage you his Peece thus: and hee would about,
and about, and come you in, and come you in: Rah, 284

282-3. *hee ... hee*] Ff, Rowe, +, Del. *a' ... he* Var. '73. *a ... a* Q.
Knt, Coll. Dyce i, Wh. i, Hal. Ktly, 'a ... 'a or a' ... a' Cap. et cet.
284. *and ... in,*] Om. Del.

in the citie maister *Hewgh Offly* [sheriff in 1588], and the same my noble fellow in that order Syr *Launcelot*, at our next meeting, haue giuen me a sowre nodde, being the chiefe furtherer of the fact, which I commend, and the famoset knight, of the fellowship, which I am of? Nay would not euen prince *Arthur* himselfe maister *Thomas Smith*, and the whole table, of those wel known knights, and most actiue *Archers* haue layd in their chaleng against their fellow knight, if speaking of their pastime, I should haue spared their names?" ... It may perhaps be objected, that the "little quiver fellow," afterwards mentioned, is not described as an *archer*, but as managing a *piece*; but various exercises might have been practised at the same time at Mile-end Green. ... The meaning will then be, I remember when I resided at Clement's Inn, and in the exhibition of archery made by Arthur's knights I used to represent sir Dagonet, that among the soldiers exercised at Mile-end Green, there was, &c.—[*The auncient Order, Societie, and Vnitie Laudable, of Prince Arthure, and his knightly Armory of the Round Table ... Translated and Collected by R[ichard] R[obinson]* (1583) lists the pseudonyms of 58 members of the society but does not include Sir Dagonet.—ED.]

282-6. *there ... come*] FORTESCUE (*Sh.'s England*, 1916, i. 115): The description points to the action of an alert skirmisher, which is perfectly in accordance with all that we know of the military practice of the time. Infantry was composed in those days of pikemen and musketeers, who were drawn up in solid square blocks, ten in rank and ten in file, the pikemen in the centre, and the musketeers, or as they were generally called the *shot*, upon each flank. Very often the musketeers were disposed in loose order before the pikes; but, if they fired in close order, the rule was that the first rank fired and ran round to the rear to reload, the second rank fired and did likewise, and so the remaining ranks in succession, until, by the time the tenth rank had fired the first had reloaded and was ready to fire again. 'Away again would a' go, and away again would a' come' is therefore a correct description enough. Moreover, the tallest and strongest men were always preferred for the pike, and the little nimble men for the musket. 'O, give me always a little, lean, old, chopp'd, bald shot', says Falstaff, echoing in part the cant of the time.

282. *quiuer*] HENDERSON (Var. '85): Nimble, active.

283. *you*] See note on II.i.38. So also *you* in the next line.

thus] QUILLER-COUCH (*Tales*, 1900, p. 232): Pacing about and skipping to show exactly how it was done.

284. *come you in*] N.E.D. quotes this line under *Come v.* 59e, "Come in. *Fencing*. To make a pass or home-thrust, to get within the opponent's guard. *Obs.*"—COWL (ed. 1923): Return to the centre of his ground, in traversing.—PINK (ed. 1935): Come back again.—[From the description of the whole action given in the note on ll. 282-6, it would seem that at this point the shot would advance to the firing-line.—ED.]

tah, tah, would hee say, Bownce would hee say, and 285
away againe would hee goe, and againe would he come:
I shall neuer see fuch a fellow.

Falst. These fellowes will doe well, Master *Shallow*.
Farewell Master *Silence*, I will not vse many wordes with
you: fare you well, Gentlemen both: I thanke you: 290
I must a dozen mile to night. *Bardolph*, giue the Souldiers
Coates.

Shal. Sir *Iohn*, Heauen bleffe you, and prosper your 293

285-6. *hee ... hee ... hee ... he*] Ff, Rowe, +, Var. '73, Knt, Coll. Dyce i, Wh. i, Hal. Ktly, Del. *a ... a ... a ... a* Q. 'a ... 'a ... 'a ... 'a or a' ... a' ... a' ... a' Cap. et cet.

287. *neuer*] *ne're* Q. *ne'er* Cam. +, Dyce ii, iii, Huds. Irv. Neil.

288. *will*] *wooll* Q.

288-9. *well, ... Shallow. Farewell ... Silence,*] Ff, Rowe. *well ... Shallow, God keep you ... Scilens, Q. well. ... Shallow, God keep you; farewell, ... Silence.* Pope, +. *well, ... Shallow. —Farewell, ... Silence;* Knt, Irv. *well, ... Shallow. God keep you, ... Silence;* Cap. et cet. (subs.). *well. ... Shallow, God keep you!* ... *Silence,* Vaughan.

290. *you: ... well, ... both:*] Ff, Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. i, Knt, Sta. (subs.). *you, ... well ... both, Q. you: ... well, ... both,* Rowe

i. *you; ... well, ... both.* Rowe ii, iii, Pope. *you, ... well, ... both.* Theob. Warb. Johns. Var. '73. *you; ... well, ... both!* Han. *you. ... well, ... both:* Coll. et cet. *you,— ... well! ... both,* Vaughan.

thanke you:] thank you. Neil. (Vaughan conj.).

291. *mile*] *miles* F4, Rowe i, ii.

293. *Heauen*] *the Lord* Q, Coll. Dyce, Sta. Wh. Hal. Cam. +, Del. et seq.

293-4. *you, ... Affaires, ... Peace.*] Ff, Rowe, Pope, Theob. Warb. Johns. *you, ... affaires, ... peace* Q. *you, ... affairs; ... peacel* Sta. *you! ... affairs! ... peacel* Cam. +, Dyce ii, iii, Huds. Irv. Craig, Neil. *you, ... affairs, ... peacel* Han. et cet.

293. *and*] *God* Q, Cam. +, Dyce ii, iii, Huds. Irv. Neil. *and God* Coll. Wh. i, Del.

284-5. *Rah, tah, tah*] SCHMIDT (1875): An exclamation expressive of nimbleness.—FRANZ (3 ed., 1924, §254): Expresses agile movement.—COWL (ed. 1923): In mimicry of the rattle of musketry.—Dr. ADAMS: Or of a drum.

285. *Bownce*] ROLFE (ed. 1880): Bang.—[Cf. Peele: *The Old Wives Tale* (ed. Greg, M.S.R., 1908, l. 801), "bounce quoth the guns".]

288. *will*] On Q *wooll* = will, see FRANZ (3 ed., 1924) §176. Cf. II.i.49.

289-90. *I ... you*] Another playful allusion to Silence's name.—ED.

291. *mile*] See note on II.i.131.

291-2. *giue ... Coates*] FORTESCUE (*Sh.'s England*, 1916, i. 124 f.): Now in London, where there would certainly be depots of clothing, such an order would be natural and reasonable enough; but to suppose that an army in Elizabeth's day would carry stores of clothing with it, when the roads would scarcely admit of the transport even of provisions, is incredible. As a matter of fact, it was the custom from the reign of Henry VII to give a recruit of the levies of the shire what was called 'coat and conduct money', that is to say, a fixed sum to enable him to obtain a white smock with a red cross upon it, and to pay the expenses of his journey to the rendezvous.

Affaires, and fend vs Peace. As you returne, vifit
my houle. Let our old acquaintance be renewed: per- 295
adventure I will with you to the Court.

Falst. I would you would, Master *Shallow*.

Shal. Go-too: I haue spoke at a word. Fare you
well. *Exit.*

Falst. Fare you well, gentle Gentlemen. On *Bar-* 300

294. *and*] *God* Q, Sta. Cam. +, i, ii, Wh. i, Del.
Dyce ii, iii, Huds. et seq.

As you] *at your* Q. *At your*
Coll. Sta. Wh. Cam. +, Irv. Craig,
Neil.

295. *my*] *our* Q, Coll. i, ii, Wh.
Cam. +, Irv. Craig, Neil.

houfe] Ff, Rowe, +, Var. '73,
Coll. Wh. i, Del. *houfe*, Q. *houfe*;
Cap. et cet.

296. *you*] *ye* Q, Cam. +, Irv.
Craig, Neil.

297. *I*] *Fore God* Q, Neil. *'Fore*
God, I Coll. Dyce, Wh. Hal. Cam. +,
Del. Huds. Irv. Craig.

Master Shallow] Om. Q, Coll.

298. *[spoke]* *spoken* Hal.
word.] *word*, Q, F₄.

298-9. *Fare ... well.*] *God keep you.*
Q, Cam. +, Irv. Craig, Neil.

299. *Exit.*] Ff, Rowe, Pope, Theob.
Han. Warb. exit (after *Gentlemen*,
l. 300) Q. [Exeunt *Shallow* and
Silence.] (after *Gentlemen*, l. 300)
Dyce, Hal. Del. Huds. i, Irv. Craig.
[Exeunt *Justices.*] (after *Gentlemen*,
l. 300) Cam. +, Neil. Exeunt *Shal.*
and *Sil.* Johns. et cet. (subs.).

300. *gentle*] Om. F₄, Rowe, Pope,
Han.

On] *Shal.* *On* Q.

294. *As you*] On the difference between Q and F see p. 506.

295-6. *peradventure*] SCHMIDT (1875): Perhaps.

297. *Master Shallow*] Perhaps the most reasonable explanation of the irrup-
tion of these words in F is that they were deliberately inserted to compensate
for the omission of *Fore God*. If so, an editor would be bound to omit them.
Cf. v.iii.76.—ED.

298. *Go-too*] See note on II.ii.38.

spoke] See note on I.i.16.

at a word] SCHMIDT (1875) [apropos of *Merry Wives* I.iii.14, "I have
spoke; let him follow. Let me see thee froth and lime: I am at a word; fol-
low"]: I am not of many words; so said, so done.—ROLFE (ed. 1880): In a word
(=briefly, but what I mean).—ONIONS (1911): Expressing prompt decision or
action; (=you may depend upon me).—[So most editors.]—*N.E.D.* (Word *sb.*
13a): At a or one word: (a) without more ado; at once; (b) in short, briefly, in a
word [quoting this line].—QUILLER-COUCH (*Tales*, 1900, p. 233): I said it too
hastily.—LEE (ed. 1908): For talking's sake. *Shallow* has no intention of going
to court.—[The latter explanation, I think, is much more suitable, whatever
the phrase may mean elsewhere. Bluntness and decision are no parts of
Shallow's character; it is much more like him to make a half-promise and im-
mediately back water.—ED.]

300. *On*] The assignment of this and what follows to *Shallow* in Q is ob-
viously a mistake. The likeliest explanation appears to be that the MS. read
exit Shal. and that these words were written in such a position that the com-
positor took *Shal.* for a speech-prefix.—ED.

dolph, leade the men away. As I returne, I will fetch off 301
these Iustices: I doe see the bottome of Iustice *Shal-*
low. How subiect wee old men are to this vice of Ly-
ing? This fame staru'd Iustice hath done nothing but
prate to me of the wildenesse of his Youth, and the 305
Feates hee hath done about Turnball-street, and euery

301. *away.*] *away*, Q. *away.*—
[Exeunt *Bar. Recruits, &c.*] Cap. Var.
'78 et seq. (subs.).

302-3. *Shallow.*] *Shallow*, Q.

303. *How*] Ff, Rowe, +, Knt.
Lord, Lord, how Q, Cap. et cet.

303-4. *Lying?*] *lying*, Q.

304. *staru'd*] Q, Ff, Rowe, +, Cap.
Varr. Rann, Steev. Wh. Irv. Neil.
starved Mal. et cet.

305. *prate*] *prated* Pope, Theob.
Han. Warb.

306. *Turnball-street*] *Turne-bull*
street Q, Cap. et seq. (subs.).

301-32.] RICHARDSON (1789; 5 ed., 1797, p. 264): One of the most agreeable species of wit, and which Falstaff uses with great success, is the ridiculous comparison. It consists in classing or uniting together, by similitude, objects that excite feelings so opposite as that some may be accounted great, and others little, some noble, and others mean: and this is done, when in their structure, appearance, or effects, they have circumstances of resemblance abundantly obvious when pointed out, though on account of the great difference in their general impression, not usually attended to; but which being selected by the man of witty invention, as bonds of intimate union, enable him, by an unexpected connection, to produce surprise.—ARNOLD (1911, p. 126): The celebrated description of [Shallow] ... depends incidentally on its word-painting and word-play for amusement, and fundamentally on the humorous contrast in temperament and physique between the narrator and the hero of the narrative. ... The contemptuous attitude of the big toward the small and of vigor toward pusillanimity is an essentially comic relation.—MISS FENTON (1930, p. 46): [This and Falstaff's two other addresses to the audience, IV.iii.89-127, V.i.67-90] are set apart from most of the others ... by the natural way they grow out of the context. They are neither forced in for their own sake, nor used perfunctorily just to fill a gap, and though the action necessarily pauses for them, one is not conscious of the pause as constituting a delay or an interruption.

301. *fetch off*] *N.E.D.* (Fetch *v.* 16b): Fetch off. To 'do' or 'do for'; to get the better of. *Obs.* [Quotes this line.]

302. *see the bottome*] *N.E.D.* (Bottom *sb.* 12): To search, etc., to the bottom: to examine thoroughly, to find out the real character of.—[The quibble on Shallow's name is obvious.]

303-4. *vice of Lying*] HERFORD (ed. 1928): Falstaff had complained of the prevalence of this 'vice' in *1 Henry IV* V.iv.144-5.

304. *staru'd*] *N.E.D.* (Starved *ppl.a.*): Emaciated, lean, thin [quoting this line as its earliest example].

306. *Turnball-street*] STEEVENS (Var. '73): *Turnbull* or *Turnmill Street* is near Cow-cross, West Smithfield. [He quotes a number of allusions to it from contemporary literature; see also Var. '78.]—RANN (ed. 1789): A noted resort of whores and bullies.—LUPTON, *London and the countrey carbonadoed*, 1632 (*Harleian Miscellany*, ed. Park, 1812, ix. 319), is sufficiently explicit on the unsavory reputation of the district.

third word a Lye, duer pay'd to the hearer, then the 307
 Turkes Tribute. I doe remember him at *Clements* Inne,
 like a man made after Supper, of a Cheefe-paring. When
 hee was naked, hee was, for all the world, like a forked 310
 Radish, with a Head fantastically caru'd vpon it with a
 Knife. Hee was so forlorne, that his Dimenfions (to 312
 any thicke fight) were inuincible. Hee was the very (F3^v)

307. *duer*] *more duly* Pope, +.

308. *Tribute.*] *tribute*, Q.

309. *Cheefe-paring.*] Ff, Rowe, +
 Var. '73, Ktly, Neil. *cheefe paring*,
 Q. *cheese-paring*: Cap. et cet.

310. *hee was naked*] *a was naked* Q.
a' was naked Cam. Glo. Irv. Craig,
 Her. Cowl. 'a was naked Dyce ii, iii,
 Huds. i, Neil.

311. *forked*] *forkt* Q. *fork'd* Cap.
 Varr. '78, '85, Rann, Mal. Steev. Irv.
Radish] *reddish* Q.

caru'd] Ff, Rowe, +, Cap.
 Varr. Rann, Wh. Irv. Neil. *carued*
 Q, Mal. et cet.

312. *Knife.*] Ff, Rowe, +, Var. '73,
 Ktly, Neil. *knife*, Q. *knife*: Cap. et
 cet. (subs.).

Hee] *a* Q. *a'* Cam. Glo. Irv.
 Craig, Her. Cowl. 'a Dyce ii, iii,
 Huds. i, Neil.

fo] Om. F₃F₄.

313. *inuincible.*] Ff, Theob. Warb.
 Johns. Neil. *inuincible*, Q. *in-*
visible. Rowe, Pope, Han. Var. '73.
invisible: Huds. i, Cam. ii. *invin-*
cible: Cap. et cet.

Hee] *a* Q. *a'* Cam. Glo. Irv.
 Craig, Her. Cowl. 'a Dyce ii, iii,
 Huds. i, Neil.

307–8. *duer ... Tribute*] DELIUS (ed. 1857): The annual tribute paid to the sultan, by means of which the seafaring nations purchased immunity from the depredations of the pirates.—DEIGHTON (ed. 1893): A reference to the rigorous exactions of the Sultan from those subject to him.—MISS WINSTANLEY (ed. 1918): Falstaff means that the Turk is not more certain to exact tribute than the hearer, if Shallow is to be paid with lies.—[I do not know how *duer* is to be defined in this phrase. “More punctually”? “With greater alacrity”?]

310. *for all the world*] FRANZ (3 ed., 1924, §484): Exactly, precisely.

forked] Cf. *Lear* III.iv.107.

311. *fantastically*] *N.E.D.* (Fantastically *adv.* 5): Grotesquely, oddly, strangely [quoting this line as its earliest example].

312. *forlorne*] *N.E.D.* (Forlorn *a.* 5b): Of a wretched appearance, meagre. [Quotes *Titus* II.iii.94, this line, and one 19th-century example.]

Dimensions] *N.E.D.* (Dimension *sb.* 4): *pl.* material parts, as of the human body; ‘proportions’. *Obs.* [Quotes *Merchant* III.i.51, “hath not a Jew hands, organs, dimensions ...?” *Twelfth Night* I.v.245, “And in dimension and the shape of nature A gracious person”.]

313. *thicke*] *N.E.D.* (Thick *a.* 9a): Dull of perception; not quick or acute [quoting this line].

inuincible] CAPELL (*Notes*, 1779, p. 177): His dimensions were such, a thick sight could not master them.—RANN (ed. 1789): Unattainable.—GIFFORD (*Works of Jonson*, 1816, i. 30 f.): [Invisible].—SCHMIDT (1874): Not to be evinced, not to be made out, indeterminable.—WRIGHT (6 *N. & Q.* x, 6 Dec. 1884, p. 443): Perhaps the following quotation from ... *Wits, Fits, and Fancies* (1595), p. 159, may help to show that the substitution of *invincible* for *invisible*

Genius of Famine: *yet lecherous as a monkie, & the whores
 cald him mandrake, hee came euer in the rere-ward of 315
 the Fashion: *and fung those tunes to the ouerschutcht

314. *Genius*] *gemies* Q (some copies).

314-5. *yet ... mandrake,*] Om. F₁Ff, Rowe, Knt.

315. *cald*] *called* Varr. '73, '03, '13, '21, Sing. Coll. Dyce, Hal. Cam. +, Ktly, Del. Irv. et seq.

mandrake,] Q. *Mandrake.* Johns. Var. '73, Coll. Wh. i, Ktly, Del. Irv. Neil. *Mandrake:* Pope et cet.

hee] a Q. a' Cam. Glo. Irv, Craig, Her. Cowl. 'a Dyce ii, iii, Huds. i, Neil. (subs.).

euer] *ouer* Q.

316-8. *and ... good-nights,*] Om. F₁Ff, Rowe.

316. *ouerschutcht*] *over-switch'd* Wh. *over-scutch'd* Varr. '03, '13, '21, Sing. Knt, Coll. Dyce, Sta. Hal. Cam. Glo. Ktly, Del. Craig, Her. Cowl (subs.).

was not only a blunder, but a recognized blunder in Shakespeare's time. The chapter from which it is taken is "Of Improper Speech": "One telling a plaine fellow, that diuers were in such a place talking euill of him, he said: O that I had now but an Inuincible cloake, that I might but stand amongst them and not be seene." ... Whose blunder is it? ... It must ... be due to the printer, who was, no doubt, "a plaine fellow," like the man in the story.—LLOYD (6 *N. & Q.* xi, 1885, p. 3): *Invincible* implies more than simple invisibility, it implies that for a man of thick sight it was impossible even by a great effort to master the dimensions of ... Shallow. Shallow was not invisible to any one, but the proportion of his dimensions ... defied estimate except by the very clear sighted.—*N.E.D.* (*Invincible* a. 3): *Catachr[estically]*, or error for invisible [quoting this line].

314. *Genius*] *N.E.D.* (*Genius* 1e): A person or thing fit to be taken as an embodied type of (some abstract idea) [quoting this line as its earliest example].

314-5. *yet ... mandrake,*] On the omission of these clauses and of *and ... good-nights*, (316-8) see p. 500.

315. *mandrake*] See note on I.ii.15.—DYER (1884, p. 230): It was sometimes regarded as an emblem of incontinence.—FRIPP (*Sh.'s Haunts*, 1929, pp. 82 f.): Falstaff sketches [Shallow], inimitably, on the suggestion of a marginal note to Genesis xxx. 14 in the Geneva Version of the Bible, with help of an illustration of the mandrake in Gerarde's just-published *Herball* ... This note in the Bible on the mandrake is, 'A kind of herb whose root hath a certain likeness of the figure of a man.' Gerarde is more circumstantial: 'The root is whitish, divided into two or three parts resembling the legs of a man, with other parts adjoining thereto, as the privy part.' He quotes its use in the Bible as a means of fruitfulness (as by Rachel), and among the ancient Greeks as a philtre, or potion, to excite desire—whence a point in the ridicule of young Shallow by loose ladies in the neighbourhood of Clement's Inn.

euer] WILSON (*MS. of Hamlet*, 1934, i. 110) explains Q *ouer* as an *e:o* error.

315-6. *in the rere-ward ... Fashion*] *N.E.D.* (*Rearward* sb.¹ 3b): *In* (or *on*) *the rearward of*, in the rear of [quoting this and *Much Ado* IV.i.126 as its earliest examples].—COWL (ed. 1923): Shallow adopted fashions as they were becoming stale.

*hufwiues, that he heard the Car-men whistle, and fware they 317
 were his fancies or his good-nights, And now is this

317. *hufwiues*] *housewives* Irv.

et seq.

318. *good-nights*,] Good-nights. Pope

this] *the* F₃F₄.

316. *ouerschutcht*] *N.E.D.* (*Overscutched ppl.a.*): *Obs.* Taken by Nares [following POPE and STEEVENS] as = 'whipped, probably at the cart's tail', f[rom] *Scutch v.*, and by some equated with Ray's 'Overswitcht housewife, i.e. a whore; a ludicrous word' (*North Country Words* [1691]); Malone [ed. 1790], 'perhaps with more propriety' (Schmidt), suggests 'worn in the service', in which sense it is used by Scott [*Bridal of Triermain* iii, Introd. v; *Chronicles of the Canongate*, "Two Drovers", Introd.].—[*Richard III* 1.1.81, "The jealous o'erworn widow", makes it certain that "worn in the service" is not far wrong.—ED.]

317. *huswiues*] WHITE (ed. 1859), quoting *Othello* 11.1.109 ff., makes it clear that this means *hussies*.

the Car-men whistle] The carmen (wagoners) of Sh.'s day were famous whistlers (see the allusions collected by CHAPPELL, 1855, i. 138, and by COWL, ed. 1923). Shallow, therefore, might readily have picked up some of their tunes by ear: indeed, such imitation is even more exactly described in Jonson's *Bartholomew Fair* 1.1 (ed. Herford & Simpson, 1925+, vi. 29): "if hee meete but a Carman i' the streete, ... hee will whistle him, and all his tunes ouer, at night in his sleepe" (quoted by Chappell). But *The Carman's Whistle* is also the name of a popular Elizabethan tune (Chappell i. 137 ff.), and Chettle (*Kind-harts Dream*, 1592; ed. Harrison, 1923, p. 17) mentions it in a list of "lascivious" songs. ONIONS (1911) thinks this line is a reference to the tune, but, if so, the point of the reference escapes me.—ED.

sware] On the form see FRANZ (3 ed., 1924) §165.

318. **fancies**] If this word is used in its proper sense it does not mean what most of the commentators say it means, viz., "little poems" (STEEVENS, Var. '73), "small lyrical pieces for the voice" (COLLIER, ed. 1842), "fanciful songs" (CLARKE, *Sh. Key*, 1879, p. 552), "love-songs" (DEIGHTON, ed. 1893). H. C. COLLES (art. *Fancy*, *Grove's Dictionary of Music*, 3 ed., 1927, ii. 195) makes it plain that the word meant *fantasia*, a composition (in a free style) for the virginals or the viols, and quotes the composer Thomas Morley as speaking of the *Fantasia* as 'the chiefest kind of music made without a ditty' (i.e. without words). *N.E.D.* (*Fancy sb.* 5b), ELSON (1901, p. 226), ONIONS (*Sh.'s England*, 1916, ii. 38), and NAYLOR (1931, pp. 45 f.), though perhaps less explicit, corroborate Colles. Accordingly, either *fancies* is used improperly or *sung* (l. 316) is used loosely, for "hum" or "sing a tune without words".—ED.

good-nights] CHAPPELL (1855, i. 138) applies this name to the ballads published as the laments of celebrated criminals on the eve of their execution, but I do not know of any contemporary use of the word in this sense.—ED.—STEEVENS (Var. '73): One of Gascoigne's *Goodnights* is published among his *Flowers*.—RANN (ed. 1789) seems to equate the word to *serenades*.—*N.E.D.* (*Good night* 3): ? A composition improvised when going to sleep [quoting this line and Longfellow's *Excelsior* vi].—DEIGHTON (ed. 1893): Songs he has

Vices Dagger become a Squire, and talkes as familiarly of *John* of Gaunt, as if hee had beene fworne Brother to him: 320
and Ile be fworne hee neuer saw him but once in the Tilt-yard, and then he burst his Head, for crowding among the Marshals men. I saw it, and told *John* of Gaunt, hee beat his owne Name, for you might haue truss'd him and all his Apparrell into an Eele-skinne: the Cafe of a Treble Hoe- 325

320, 323. *of*] *a* Q, Cam. Glo. Craig, Her. Cowl. *o'* Dyce ii, iii, Huds. i, Wh. ii, Irv. Neil.

321. *hee*] *a* Q. *a'* Cam. Glo. Irv. Craig, Her. Cowl. *a'* Dyce ii, iii, Huds. i, Neil.

neuer] *nere* Q. *ne'er* Cam. +, Dyce ii, iii, Huds. Irv. Neil.

322. *burst*] *broke* Pope, +.

323. *men.*] *men*, Q.

324. *truss'd*] *thrust* Q, Cap. Coll. Dyce, Hal. Cam. +, Huds. et seq. *trussed* Sta.

325. *Eele-skinne*] *eele-shin* Q (copy 341).

written for serenades.—ONIONS (1911): (?) funeral song or dirge.—COWL (ed. 1923): Perhaps "serenades".—ONIONS (*Sh.'s England*, 1916, ii. 39): ? Some kind of night-song.—NAYLOR (1931, p. 74): Songs *in memoriam*, or dirges.—KITREDGE (ed. 1936, glossary): Good-night songs, farewells.

319. Vices Dagger] THEOBALD (letter to Warburton, 25 Oct. 1729): I.e. Shallow was as impertinent a Machine, as the wooden Dagger in the hand of a common Buffoon.—[The early commentators—Hanmer, Thomas Warton (apud Hanmer, glossary), Steevens, Douce—all furnished long notes on the vice of the moralities with his dagger of lath, but expended most of their energy on determining the derivation of the word. Here the phrase is a metaphor for Shallow's scrawny figure, just as *standing tuck* (1 *Henry IV* II.iv.240) stands for the prince's, or for Shallow's fecklessness (Dr. ADAMS), or for both.]

320. *John of Gaunt*] See note on l. 47 above.—The only mention of John of Gaunt by Shallow in the play occurred in Falstaff's absence. This is a very trifling criticism, but no more so than the pother of the commentators about, e.g., the discrepancies they have found in III.i.68-9.—ED.

sworne Brother] SCHMIDT (1875): Originally one of two [*fratres jurati*] who have covenanted to share each other's fortune, =bosom friend.—MORGANN (1777, pp. 44 f.): We discover however, that in a very early period of his life he was familiar with *John of Gaunt*; which could hardly be, unless he had possessed much personal gallantry and accomplishment, and had derived his birth from a distinguished at least, if not from a Noble family.

322. *burst his Head*] GREY (1756, i. 357): Burst ... signified the same thing [as *broke*] in *Shakespeare's* days.

323-4. *hee ... Name*] JOHNSON (ed. 1765): That is, [Shallow] beat *gaunt*, a fellow so slender that his name might have been *gaunt*.—CAPELL (*Notes*, 1779, p. 177) refers to *Richard II* II.i.73 ff.

324. *truss'd*] Though evidently an error, this is quite intelligible; =stowed away closely in a receptacle (*N.E.D.*, Truss *v.* 1). According to WHITE (ed. 1859), *thrust* and *truss'd* were pronounced alike.—ED.

325. *Eele-skinne*] ROLFE (ed. 1880) quotes *John* I.i.141, "And if my legs were two such riding-rods, My arms such eel-skins stuff'd".

boy was a Manfion for him: a Court: and now hath 326
 hee Land, and Beeues. Well, I will be acquainted with
 him, if I returne: and it fhall goe hard, but I will make
 him a Philosophers two Stones to me. If the young 329

326. *him:]* Ff, Rowe, Pope, Han.
 (subs.). *him—* Johns. Var. '73. *him*
Q. him, Theob. et cet.

a Court:] Om. Pope, Han.
hath] Ff, Rowe, +, Cap. Varr.
 Rann, Knt, Sta. Wh. *has* Q, Mal. et
 cet.

327. *Beeues]* *beefes* Q, Cam. Glo.
 Irv. Craig, Her. Cowl.

I will] *ile* Q. *I'll* Cam. +,
 Dyce ii, iii, Huds. Irv. Neil.

be] *he* Q (copy 341).

328. *it]* *t'* Q. *'t* Rid. Kit.

I will] *ile* Q. *I'll* Dyce ii, iii,
 Huds. i.

329. *me.]* Ff, Rowe, +, Var. '73,
 Coll. Sing. ii, Sta. Wh. i, Ktly, Del.
 Irv. Craig, Neil. *me,* Q. *me:* Cap.
 et cet.

325-6. **the ... Hoe-boy]** NAYLOR (1931, p. 171): The "treble" hautboy corresponds with our modern instrument [the oboe], and was the smallest in size of the hautboy tribe.—COWL (ed. 1923): Cf. "bowcase" as a derisive appellation for a thin man in 1 *Henry IV* II.iv.240.

326. **a Court]** COWL (ed. 1923): An echo, perhaps, of *Edward III* II.i.[239]: "My bodie is her (the soul's) bower, her Court, her abey".

327. **Beeues]** On the form of the plural, see FRANZ (3 ed., 1924) §189.

328. **shall goe hard, but]** *N.E.D.* (Hard *adv.* 2c): *To go hard with* (a person): with *but*, introducing a statement of what will happen unless prevented by overpowering difficulties.

329. **Philosophers two Stones]** WARBURTON (ed. 1747): One of which was an universal medicine, and the other a transmuter of baser metals into gold.—EDWARDS (7 ed., 1765, p. 124): But the *Panacea* was not a stone, but a potable medicine ... The meaning is, *twice the worth* of the philosopher's stone.—STEEVENS (Var. '78, ed. 1793) quotes Churchyard's *Commendation*, 1593, "Wrate sundry workes ... Of stone for gold, and shewed plaine and cleere, A stone for health", and Marston's *Metamorphosis of Pigmaliions Image*, 1598, "To his mistress", "Or, like that rare and rich elixir stone, Can turn to gold leaden invention".—[The *elixir vitæ*, though, if it ever really existed, it was probably administered in liquid form, was undoubtedly spoken of as a stone and, according to STEELE (*Sh.'s England*, 1916, i. 465), the philosophers' stone and the elixir were but two manifestations of the same principle. A majority of the editors favor Edwards's interpretation.—ED.]—DELIUS (ed. 1857), SCHMIDT (1875), O. F. ADAMS (Irving ed., 1888), and LEE (ed. 1908) all detect an indecent quibble (*stone*=testicle). Delius quotes *Timon* II.ii. 112-3, where a whoremaster is described as "sometime like a philosopher, with two stones moe than 's artificial one". Cf. II.iv.116-7.

329-31. **If ... him]** JOHNSON (ed. 1765): That is, *If the pike may prey upon the dace, if it be the law of nature that the stronger may seize upon the weaker, Falstaff may with great propriety devour Shallow.*—GOLLANCZ (ed. 1895): Perhaps there is a reference to [Sir Thomas Lucy's] arms ... 'luce'='pike'.—LEE (ed. 1908): Fishermen employed "dace," a very small fish, as bait for catching overgrown pike. Falstaff, rather confusing the metaphor, means

Dace be a Bayt for the old Pike, I see no reason, in the 330
Law of Nature, but I may snap at him. Let time shape,
and there an end. *Exeunt.* 332

330. *Dace*] *Dafe* Q. 332. *there*] *there's* Rowe, +, Var.
331. *of Nature*] *o Natrue* Rowe ii. '73.
him. Let] *him: let* Q (some *Exeunt.*] Om. Q. Exit. Cap.
copies). *him, till* Q (other copies). Varr. '03, '13, '21, Sing. Knt, Coll.
him, let Vaughan. Dyce et seq.
shape,] *shape;* Vaughan.

that he will play the part of the decoy, and get Justice Shallow into difficulties. In designating the foolish justice an old pike, Shakespeare probably alluded to the armorial bearings of Sir Thomas Lucy. [In the revised edd. of his *Life* Lee is more emphatic.]—[Gollancz and Lee are supported by Miss PORTER (ed. 1911), who is seldom right (and who here equates the young dace to Prince Hal), and by Miss WINSTANLEY (ed. 1918), who sees a personal or political allusion in every bush. That the old pike is not Shallow but Falstaff is so obvious that few editors have thought an explanation called for, but ROLFE (ed. 1880), VAUGHAN (1878, i. 515 f.), DEIGHTON (ed. 1893), Mrs. STOPES (*Fortnightly Review* lxxix, 1903, p. 323), J. Q. ADAMS (*Life*, 1923, pp. 86 f.), and COWL (ed. 1923) either quote Johnson with approval or say in so many words that Falstaff is the old pike. This point would not deserve so much attention were it not for the identification of Shallow with Sir Thomas Lucy, on which see pp. 635 ff.—ED.]—ELLACOMBE (*Antiquary* iv, 1881, p. 146): A distinct account of trolling for pike.—Miss SPURGEON (1935, p. 99): [Sh.] was no fisherman.

331. *but*] See note on II.iv.57.

Let] It is most curious that the printer of Q should have changed this to *till*, at the same time altering the punctuation mark after *him* (see textual notes and p. 468), while the play was passing through the press. The change was unquestionably deliberate and all the other changes made in the same form are manifestly correct. Yet the sense seems much better with *let*; indeed, the thought seems almost proverbial; cf. Fletcher's *Island Princess* III.i (ed. Glover & Waller, 1905-10, viii. 132), "Let time tell". I don't know what to make of this.—ED.

shape] *N.E.D.* (*Shape* v. 21a): Of God, fate, fortune, etc.: To destine, decree. *Obs.*

332. *and ... end*] ROLFE (ed. 1880): And there's no more to say about it.—[A common expression: cf. *1 Henry IV* v.iii.58-9, *Henry V* II.i.9, III.ii.32-3, *Much Ado* II.i.107, *Twelfth Night* v.i.188-9, &c., &c.]

Actus Quartus. Scena Prima.

i. Actus ...] Om. Q. Actus Quartus, Scæna Prima. F₂. Act IV. Scene I. Rowe, Pope, Han. et seq.

[In Yorkshire. Pope. a Forest in Yorkshire. Theob. Han. Warb. Johns. Cap. Varr. Rann. Mal. Steev. Varr. Sing. Knt. Coll. Dyce i, Sta.

Hal. Ktly, Del. Craig. *The Forest of Gaultree, in Yorkshire*. Wh. i. Yorkshire. Gaultree Forest. Cam. +, Irv. *Gaultree Forest in Yorkshire*. Dyce ii, iii, Huds. i. Yorkshire. Within the Forest of Gaultree. Neil.

iv.i.] AX (1912, p. 73): Here, more than in any other scene, so it seems to us, Sh. has followed Holinshed; even to the extent of paraphrasing individual words and expressions; and yet there are minor deviations enough to be pointed out. Holinshed gives two reports of this event, which took place on the 29th of May, 1405, on a plain within the Forest of Gaultree. According to the one, based on Walsingham, the rebels were perfidiously arrested after they had made peace, in the manner reported by the dramatist. According to the other, the conspirators were persuaded to submit themselves to the mercy of the king and of his son, the Lord John. This, the Archbishop and the Earl-Marshall did, and "returned not to their armie. Wherevpon their troops scaled and fled their waies". Holinshed iii. 530 [p. 536 below]. Sh. chiefly follows the first account; but he borrows some details from the other; for the negotiations in the play take place "just distance" between the armies, which is only reported in the second version, "iust in the midwaie"; and the much greater part the Prince plays in the drama seems likewise to be more conformable to the second report.—HERFORD (ed. 1928): The campaign, of which scattered scenes in the first three acts have indicated the preparation on both sides, now at length decisively opens. But not with any splendour, poetic, military, or humorous, comparable to that which, in all three kinds, distinguished the day of Shrewsbury (1 *Henry IV*, Act v). The leaders of the northern rebellion have met in a forest to the north of York, the archbishop's see, in the expectation that Northumberland's troops would join them there. The archbishop at once announces 'new-dated' letters from their chief ally, declining, with many good reasons and good wishes, to join them. Immediately after comes the news that the king's forces are close at hand; and on its heels Westmoreland himself, armed with the treacherous diplomacy which is to bring the campaign to a sudden and (for the victors) bloodless end. He arraigns the archbishop for deserting his proper field of scholarship and letters; the archbishop retorts by pleading that there was no other way of getting redress for the grievances from which the country is suffering. Westmoreland resists this plea, somewhat roughly puts down the bitterest and most combative of his opponents, Mowbray, and finally lays down his trump card, an offer of audience from the prince, for free statement of grievances with promise of redress should they be found just. The archbishop falls into the trap, and a meeting is arranged 'in sight of both our battles'. [But the dramatic action of this scene is continuous with that of the next: if this scene lacks a climax, it is to be looked for in that which follows.—ED.]—T. DAVIES (1784, i. 308 f.): The interview of the insurgents and the Earl of Westmoreland and Duke of Lan-

*Enter the Arch-bishop, Mowbray, Hastings,
Westmerland, Coleuile.*

2

Bish. What is this Forrest call'd?

Hast. 'Tis Gualtree Forrest, and't shall please your
Grace.

5

2-3. Enter ...] Ff. Enter the Archbishop, Mowbray, Bardolfe, Hastings, within the forrest of Gaultree. Q. *Enter the Archbishop* [of York], Mowbray, [Lord] Bardolph, Hastings, *within the Forest of Gaultree*. Kit. Enter the Archbishop of York, Mowbray, Hastings, and Coleuile. Rowe, +, Var. '73, Rid. A March: enter the *Archbishop of York, Mowbray, Hastings*, and others, all armed. Irv. Enter the Archbishop of York, Mowbray, Hastings, Officers, and Others. Cap. et cet. (subs.).

4, 62, 207. Bifh.] Q, Ff. York. Rowe, +, Varr. Rann. Arch. Cap. et cet.

4. *this*] the F₂F₄, Rowe.

5. *Gualtree*] Ff, Rowe i, Cap. Varr. Rann, Mal. Steev. Varr. Sing. i, Knt, Dyce i, Hal. Del. *Gaultree* Q, Rowe ii, iii et cet.

5-6. *and't shall ... Grace.*] *and't ... Grace.* F₂F₄, Rowe i, ii. Om. Pope, +. *an't shall ... grace.* Cap. et seq.

7, 10, 33, 37, 103, 177, 192, 230. Bifh.] Ff. Bifhop Q. York. Rowe, +, Varr. Rann. Arch. Cap. et cet.

caster, with their armies in sight, was never represented with any warm tokens of approbation from the auditors, who always dismissed it with indifference; and, indeed, it appeared generally dull and uninteresting; but, whether this was owing to deficiency in the acting, or the frittering of the scene by the prompter, or any other cause, is not easy to be decided. Perhaps we may with justice attribute the cold behaviour of the spectators to the scene itself, which, however skilfully written, is not calculated to excite the passions or to raise applause.—TIECK (c. 1794; *Das Buch*, 1920, p. 241): This long scene is somewhat tedious, as almost all scenes of this kind must be; in the speeches of the participants there is not enough character and still less passion. Furthermore, the characters are not sufficiently differentiated; their speeches seem essentially very much alike.

2-3.] On the Q stage-direction and the inclusion of Bardolph see p. 490. On the F stage-direction see pp. 512 ff.

Q *within the forrest of Gaultree*.—MISS PORTER (ed. 1911): [This implies] that the stage of Shakespeare was set with property trees and looked the scene described.—RHODES (*Stagery*, 1922, pp. 87 f.): Whatever the reason for its insertion, I think that "within the forest" shows an entry by the middle door and not by the side-doors. The middle entry was the custom, I think, in set scenes on the after-stage ... I suppose a wood to have been represented by a number of trees, either properties, or more likely actual trees in tubs or pots disposed about the after-stage.—HAINES (*Sh. & the Theatre*, 1927, p. 47): The woodland setting was probably used.—[This fixing of the locality of the scene is almost unique in Sh.—ED.]—ROLFE (ed. 1880): The great forest of Galtres anciently extended to the north of the city of York, and comprised nearly 100,000 acres of land. It remained a royal forest until 1670, when an act of parliament was obtained for its division and enclosure.

Bish. Here stand (my Lords) and fend discoverers forth, 7
To know the numbers of our Enemies.

Hast. Wee haue sent forth alreadie. [gg2^a]

Bish. 'Tis well done. 10

My Friends, and Brethren (in these great Affaires)
I must acquaint you, that I haue receiu'd
New-dated Letters from *Northumberland*:
Their cold intent, tenure, and substance thus.
Here doth hee with his Person, with such Powers 15
As might hold fortance with his Qualitie,
The which hee could not leuie: whereupon
Hee is retyr'd, to ripe his growing Fortunes,
To Scotland; and concludes in heartie prayers,
That your Attempts may ouer-lieue the hazard, 20

7. *Here stand*] *Stand here*, F₄, Rowe.
discoverers] *discoveries* F₃F₄,
Rowe i, ii.

8. *numbers*] *number* F₃F₄, Rowe i, ii.

12. *receiu'd*] *received* Cam. Glo.
Huds. i, Her. Cowl.

13. [Showing them. Coll. iii.

14. *tenure*] Q, Ff, Rowe, Pope, Cap.
Kit. *tenour* Theob. Cap. (errata) et
cet.

thus.] *thus*, Rowe iii. *thus*: Q,
Pope et seq. (subs.).

15. *Here doth hee*] *How doth he* Ff,
Rowe. *How he doth* Pope. *Here he*
doth Han.

17. *could*] *would* Q (some copies),
Rid.

18. *retyr'd*] *retired* Cam. Glo. Huds.
i, Her. Cowl.

20. *hazard*,] Ff, Rowe, Cap. Varr.
'78, '85, Rann, Mal. Steev. Varr.
Sing. Coll. i, ii, Sta. Wh. i, Ktly.
hazard Q, Pope et cet.

7. *discoverers*] SCHMIDT (1874): Scout[s], explorer[s].

13. *New-dated*] See note on i.ii.137.

14.] COURTENAY (1840, i. 128): Shakspeare's archbishop imputes to [North-
umberland] irresolution, if not perfidy. The Chronicles rather impute "too
much haste" to the archbishop. [See p. 537.]

cold] *N.E.D.* (Cold *a.* 10): Chilling, the reverse of encouraging.

intent] *N.E.D.* (Intent *sb.* 5): Meaning; import; purport. *Obs.*

tenure] A spelling of *tenor* recorded by *N.E.D.* from the 14th through
the 18th century. Cf. v.v.79.

15. *Powers*] See note on i.i.206.

16. *hold sortance*] ROLFE (ed. 1880): Be in accordance.—*N.E.D.* defines
sortance as "agreement, correspondence", quotes only this line, and indicates
that there is no other recorded use of the word.

Qualitie] SCHMIDT (1875): Rank.

18. *is retyr'd*] See note on i.i.8.

ripe] SCHMIDT (1875): To make ripe, to mature.

20. *Attempts*] *N.E.D.* (Attempt *sb.* 3a): A warlike enterprise; an attack,
assault, onset. *Obs.* or *arch.*

ouer-lieue] *N.E.D.* (Overlive *v.*): To survive, outlive.—ROLFE (ed. 1880):
Used by Sh. only here.

And fearefull meeting of their Opposite.

21

Mow. Thus do the hopes we haue in him, touch ground, (F4)
And dash themselues to pieces.

Enter a Messenger.

Haft. Now? what newes?

25

Meff. West of this Forrest, scarcely off a mile,
In goodly forme, comes on the Enemie:
And by the ground they hide, I iudge their number
Vpon, or neere, the rate of thirtie thousand.

Mow. The iust proportion that we gaue them out.
Let vs sway-on, and face them in the field.

30

Enter Westmerland.

32

- | | |
|---|---|
| 22. <i>haue</i>] <i>had</i> Varr. '78, '85, Rann. | [A parley sounds. Irv. |
| <i>him,</i>] <i>him</i> Q (some copies), F4, | 32. [<i>Scene II.</i> Pope, Han. Warb. |
| Rowe, +, Cap. Var. '78 et seq. | Johns. |
| 24. <i>a</i>] Om. Q. | Enter ...] After l. 33 Q, Cam. |
| 25. <i>Now?</i>] <i>Now</i> , Q, Rowe et seq. | +, Neil. After l. 34 Dyce, Sta. Hal. |
| 27. <i>comes</i>] <i>come</i> Cap. | Huds. i, Irv. |
| 31. <i>Let vs sway-on</i>] <i>Let us way on</i> | 32, 34, 37, 68, 177, 236, 237. West- |
| Warb. <i>Let's away on</i> Coll. ii. <i>Away!</i> | merland] <i>Westmorland</i> Rowe, +, Var. |
| <i>let's on</i> Lettsom. <i>Let us set on</i> Cart- | '73. <i>Westmoreland</i> Cap. Var. '78 et |
| wright. <i>Let us softly on</i> Kinnear. | seq. |

20-1. hazard ... meeting] ? A kind of hendiadys = "the fearful hazard of meeting".—ED.

21. fearefull] Here objective = "exciting fear". See ABBOTT (1874) §3. Cf. l. 72 below.

Opposite] See note on I.iii.59.

22. ground] *N.E.D.* (Ground *sb.* 2b): The bottom [of the sea] at a point where the water becomes too shallow for a vessel, etc. to float [quoting this line as its earliest example].

27. forme] *N.E.D.* (Form *sb.* 8): Regularity, good order; also, military formation [quoting this line].

29. Vpon] *N.E.D.* (Upon *prep.* 3b): About; near; close on (a specified number, etc.). *Obs.*

rate] *N.E.D.* (Rate *sb.*¹ 1): The (total) computed or estimated quantity, amount, or sum of anything. *Obs.* [Quotes this line as its last example.]

30. iust] *N.E.D.* (Just *a.* 9): Exact, as opposed to approximate. *Obs.*

proportion] *N.E.D.* (Proportion *sb.* 5): Size or extent, relatively to some standard.

31. sway-on] HEATH (1765, p. 259): [Expresses] the fluctuating march of an army.—JOHNSON (ed. 1765): Intended to express the uniform and forcible motion of a compact body.—*N.E.D.* (Sway *v.* 4b): To have a certain direction in movement; to move. *Obs.* [Quotes this line as its earliest example, two others from Sh. (*Twelfth Night* II.iv.30, *Macbeth* V.iii.9), and one more dated 1650.]

- Bish.* What well-appointed Leader fronts vs here? 33
Mow. I thinke it is my Lord of Westmerland.
West. Health, and faire greeting from our Generall, 35
The Prince, Lord *Iohn*, and Duke of Lancaster.
Bish. Say on (my Lord of Westmerland) in peace:
What doth concerne your comming?
West. Then (my Lord)
Vnto your Grace doe I in chiefe addresse 40
The substance of my Speech. If that Rebellion
Came like it felse, in bafe and abiect Routs,
Led on by bloodie Youth, guarded with Rage, 43
34. *Westmerland.*] *Westmer* F₄. iii, Huds. i (Warb. conj.). *moody*
37-8. *peace: ... comming?*] *peace*, ... Johns. conj. (withdrawn).
comming? Q, Coll. Wh. i, Ktly, Del. Youth,] Youth. F₂. Youth F₃.
peace, ... *coming*. Dyce, Hal. Huds. i, guarded ... Rage] *goaded with*
Craig, Neil. rage Pope ii, Theob. Warb. Johns.
39-40. *West.* ... Vnto] *West.* guarded with rags Sing. ii, Dyce, Coll.
Vnto Q (some copies). We. *Then* ii, iii, Sta. Wh. Cam. +, Ktly, Knt ii,
my L. vnto Q (other copies) (one line Huds. et seq. (Walker conj.). *fren-*
through *addresse*). zied with gore Herr. *guided with rage*
43. *bloodie*] *heady* Sing. ii, Dyce ii, Vaughan.

33. *well-appointed*] See note on I.i.206.
35. *Health*] *N.E.D.* (*Health sb.* 5): Well-being, welfare, safety; deliverance.
—[Cf. iv.iv.93, iv.v.247, v.iii.49.]
38. *concerne*] *N.E.D.* (*Concern v.* 2): *trans.* To have relation or reference
to; to refer to, relate to; to be about [quoting this line].—DELIUS (ed. 1857):
The subject is *your coming*.
39. *Then (my Lord)*] This phrase was obviously overlooked by the Q com-
positor in setting up the type, and when the omission was discovered it was
inserted as best might be, on the same line with the next verse, regardless of
meter. See pp. 469, 495.—ED.
41. *If that*] See note on II.iii.56.
42. *Routs*] ONIONS (1911): Disorderly or disreputable crowd[s].—[Cf. iv.
ii.10.]
43. *bloodie*] JOHNSON (ed. 1765, app.): Bloody youth ... is only *sanguine*
youth, or youth full of blood, and of those passions which blood is supposed to
produce and incite or nourish.—SINGER (ed. 1826): Baret [*Alwearie*, 1580]
carefully distinguishes between *bloody*, full of blood, *sanguineous*, and *bloody*,
desirous of blood, *sanguinarius*.—DEIGHTON (ed. 1893): May possibly mean
‘headstrong’.—ONIONS (1911): Passionate [with an asterisk noting that the
meaning is disputed].—MISS WINSTANLEY (ed. 1918): Bloodthirsty and violent.
guarded] *N.E.D.* (*Guard v.* 7): To ornament (a garment, etc.) with
‘guards’; to trim, as with braid, lace, velvet, etc.—MALONE (ed. 1790) com-
pares 1 *Henry IV* v.i.74, “To face the garment of rebellion With some fine
colour”, and l. 48 below.
Rage] GREG (1928, p. 34): A significant case [of twin error] ... Here

And countenanc'd by Boyes, and Beggerie:
 I say, if damn'd Commotion so appeare, 45
 In his true, natiue, and most proper shape,
 You (Reuerend Father, and these Noble Lords)
 Had not beene here, to dresse the ougly forme
 Of base, and bloodie Infurrection,
 With your faire Honors. You, Lord Arch-bishop, 50
 Whose Sea is by a Ciuill Peace maintain'd,
 Whose Beard, the Siluer Hand of Peace hath touch'd,
 Whose Learning, and good Letters, Peace hath tutor'd,
 Whose white Inuestments figure Innocence, 54

44. *countenanc'd*] *countenaunst* Q (copy 341). *countenaunst* Q (other copies). *countenanced* Cam. Glo. Huds. i, Her. Cowl.

Beggerie:] *beggary*. Q.

45. *appeare*] *appear'd* Pope et seq.

49. *base*] *bare* Dyce ii, iii, Huds. i (Walker conj.).

Infurrection,] *Insurrection* Q, F₄, Pope et seq.

50. *Lord*] *my lord* Pope, +.

50-5. *Arch-bishop, ... Peace*.] Q, F₂F₃ (subs.). *Arch-Bishop, ... Peace*; F₄, Rowe, +, Coll. ii, Del. (subs.). *archbishop, ... peace*, Var. '73, Coll. i, iii, Wh. Cam. +, Irv. Craig, Neil. *archbishop,— ... peace,—* Cap. et cet. (subs.).

51. *Sea*] *See* F₄ et seq.

52. *Hand of Peace*] *wand of peace* or *wand of age* Vaughan.

54. *figure*] *figures* Q (some copies).

'rags', now generally accepted in place of 'rage', is a fairly recent emendation ... It is in a sense palmary, since it at once allows a more precise meaning for 'guarded' (i.e. trimmed) and supplies a parallel antithesis to the 'boys and beggary' of the next line. At the same time 'rage' can hardly be said to be necessarily wrong, and although it would not be an unlikely misprint it would hardly be a likely miswriting. If, therefore, F were printed from Q the emendation would be plausible enough, but if they are independent witnesses it must be held less convincing.

44. *Boyes, and Beggerie*] DEIGHTON (ed. 1893): *Beggarly boys*.—COWL (ed. 1923): [*Boys and*] *beggars*.

45. *Commotion*] See note on II.iv.368.

appeare] See textual notes. DELIUS (ed. 1857) thinks Sh. himself may have been responsible for this erratic tense. See p. 509.

48. *Had not beene*] See note on II.ii.5.

49. *bloodie*] CLARKE (*Sh. Key*, 1879, p. 533): In the combined senses of 'full of blood,' 'sanguine,' and of 'bloodthirsty,' 'sanguinary'.

50. *Arch-bishop*] See note on I.i.205.

51. *Ciuill*] *N.E.D.* (*Civil a.* 7): Having proper public or social order; well-governed. *Obs.*

52.] DEIGHTON (ed. 1893): Who have lived to a good age in all the enjoyment of a peaceful life.

53. *good Letters*] *N.E.D.* (*Letter sb.*¹ 6): *Good letters* (obs.) [=erudition]. Occasionally, the profession of literature, authorship.

54. *white Inuestments*] *N.E.D.* (*Investment* 1): Clothing; robes, vestments [quoting this line as its earliest example].—GREY (1756, i. 358): Alluding to the habit of a Bishop at that time. "Formerly (says Dr. Hody, *History of*

The Doue, and very bleffed Spirit of Peace. 55
 Wherefore doe you fo ill tranſlate your ſelfe,
 Out of the Speech of Peace, that beares ſuch grace,
 Into the harſh and boyſtrous Tongue of Warre?
 Turning your Bookes to Graues, your Inke to Blood, 59

55. *very*] *every* Warb.
 56. *your ſelfe,*] *your ſelfe* Q, Dyce,
 Hal. Cam. +, Huds. et seq.
 57. *Peace,*] *peace* Q, Cam. +, Irv.
 Craig, Neil.
 58. *boyſtrous*] *boiſterous* Coll. Dyce,
 Wh. i, Hal. Cam. Glo. Del. Huds.
 Irv. Craig, Her. Cowl.
Warre?] *war*; Dyce, Hal. Cam.

+ , Huds. et seq. *ſtrife?* Bailey.
 59. *Graues*] *glaives* Han. Cap. Sing.
 ii, Coll. ii, iii (Warb. conj.). *glaves*
 Warb. *greaves* Rann, Ver. Dyce,
 Sta. Wh. Cla. Huds. i, Rlfe, Irv.
 Craig, Word. Bul. Hem. (Steev.
 conj.). *braves* Ktly. *griefs* Anon.
 conj. apud Cam. *gloves* Vaughan.
stones Herr.

Convocations, p. 141.) all Bishops wore white, and even when they travelled."

figure] *N.E.D.* (Figure v. 6): To be an image, symbol, or type of; to represent typically.

55. The Doue] COWL (*Sources*, 1928, p. 30): Matthew iii. 16: "the spirite of God descendyng lyke a doue."

56. translate] ONIONS (1911): To transform, change, convert; with allusion to translation from one language to another. [And with allusion also to the transfer of a bishop from one see to another?—ED.]

59–61.] Cf. Heywood, *The Foure Prentises of London*, c. 1592 (ed. Pearson, 1874, ii. 213 f.): "But our soft Beauer Felts, we haue turn'd to iron, Our gownes to armour, and our shels to plumes, Our walking stauess we haue chang'd to Cemytars".—ED.

59. Turning ... Graues] See textual notes.—STEEVENS (Var. '73): We might perhaps as plausibly read *greaves*, i.e. armour for the legs, a kind of boots.—IDEM (Var. '78): I know not whether it be worth adding, that the ideal metamorphosis of *leathern covers of books* into *greaves*, i.e. *boots*, seems to be more apposite than the conversion of them into instruments of war.—MASON (1785, p. 193): "Turning the word to sword" [IV.ii.11] ... would induce me to read in this place, "Turning your books to glaives [=swords; Warburton's emendation]".—MALONE (ed. 1790): The latter part of [IV.ii.11, "and life to death"], however, may be adduced in support of *graves* in its ordinary sense. ... Surely Shakspeare did not mean, if he wrote either *greaves* or *glaives*, that they actually made *boots* or *swords* of their books; any more than that they made *lances* of their *pens*. The passage already quoted, "turning the word to sword," sufficiently proves that he had no such meaning.—MITFORD (*Gentleman's Magazine* xxii, 1844, p. 454): The *ink* and the *pen* make the *book*, the *lance* and the *blood* the *grave*.—DYCE (ed. 1857): Our early authors frequently write "graves" when (as here) "*greaves*" are meant.—DELIUS (ed. 1857): *Turning* is not to be understood literally, but states only that the archbishop busies himself with graves, blood, and lances instead of books, ink, and pens.—SCHMIDT (1874): Ancient spelling for *greaves* ... (But *graves* may as well be sepulchres here.)—KINNEAR (1883, p. 233): The *books* of life [are turned] to the *graves* of death.—PERRING (1886, p. 219): He left his study and his books, to deal with the battle-field, the slaughter, and the burial of the dead.—HERFORD (ed. 1899): As books result from the exercise

Your Pennes to Launces, and your Tongue diuine (F₄^v)
 To a lowd Trumpet, and a Point of Warre. 61

Bish. Wherefore doe I this? fo the Question stands.
 Briefely to this end: Wee are all difeas'd,
 And with our surfetting, and wanton howres,
 Haue brought our felues into a burning Feuer, 65
 And wee must bleede for it: of which Difeafe,

60. <i>Tongue</i>] <i>voice</i> Bailey.	63. <i>end.</i>] <i>end</i> Q.
61. <i>lowd</i>] <i>low</i> F ₂ F ₃ .	<i>difeas'd</i>] <i>diseased</i> Cam. Glo.
<i>a Point</i>] <i>report</i> Coll. conj.	<i>a</i> Huds. i, Her. Cowl.
<i>bruit</i> Sing. conj. <i>portent</i> Bailey.	64-88. Om. Q.
<i>Warre.</i>] <i>warre?</i> Q, Ff et cet.	66. <i>Difeafe.</i>] <i>difeafe</i> F ₄ , Rowe, +, Var. '73 et seq.

of the graceful 'speech of peace,' so 'graves' from the exercise of the boisterous tongue of war.

60. *Pennes to Launces*] COWL (ed. 1923) refers to *Edward III* III.iii.193-6: "Receiue this lance into thy manly hand; Vse it in fashion of a brasen pen, To drawe forth bloudie stratagems in France, And print thy valiant deeds in honors booke".

61. *Point of Warre*] *N.E.D.* (*Point sb.* 9): *Mus.* *point of war*, a short phrase sounded on an instrument as a signal. *arch.* [Quotes this line.]—[STAUNTON (ed. 1858), apparently, first recognized the meaning of the phrase; see textual notes.—ED.]

62-94.] BUCKNILL (1860, pp. 153 f.): The archbishop's reasons for joining the insurrection are couched in purely medical forms of thought. The state of the times is as a burning fever brought on by surfeiting; infectious also, and to be cured only by loss of blood. This is the prescription; but the hand of the ecclesiastic is not ready to carry it into effect, even under the figurative character of national physician. *Ecclesia abhorret a sanguine*, and therefore the priest comforts himself with the idea that he joins the rebels only for the purpose of dieting the rankness and of purging the obstructions of the social state. Though the argument may be illogical, the distinction drawn is very curious from [the medical] point of view.—Miss SPURGEON (1935, pp. 132 f.): Many of [Sh.'s] earlier similes reflect his curiously modern belief that we bring about a great deal of our own ill health ourselves by ill regulated living, and especially by over-eating, and are then inclined to lay the blame on an unkind fate ... So that we may, I believe, take the Archbishop of York's description of the state of England [ll. 63-6] and the remedy [ll. 73-5] as expressing pretty fairly Shakespeare's own view of the cause and cure of the sickness of the ordinary healthy man. [Cf. I.iii.94 ff.]

64-88.] On the omission of these lines from Q, see pp. 476 ff.

64. *surfetting*] I suppose this is a substantive = *gluttonous indulgence*, but it could be an adjective modifying *howres*.—ED.

wanton] *N.E.D.* (*Wanton a.* 4): Self-indulgent, effeminate, luxurious. *Obs.* [Quotes this line.]

66. *bleede*] DELIUS (ed. 1857): Equivocal = to be let blood, and = to shed blood in battle.—DEIGHTON (ed. 1893) says that blood-letting was formerly a common recourse in fevers.

Our late King *Richard* (being infected) dy'd. 67
 But (my most Noble Lord of Westmerland)
 I take not on me here as a Physician,
 Nor doe I, as an Enemie to Peace, 70
 Troope in the Throngs of Militarie men: [gg2^b]
 But rather shew a while like fearefull Warre,
 To dyet ranke Mindes, sicke of happineffe,
 And purge th'obstructions, which begin to stop
 Our very Veines of Life: heare me more plainely. 75
 I haue in equall ballance iustly weigh'd,
 What wrongs our Arms may do, what wrongs we suffer,
 And finde our Griefes heauier then our Offences.
 Wee see which way the streame of Time doth runne,
 And are enforc'd from our most quiet there, 80

67. *being*] *because* Rowe ii. Cap. Varr. '78, '85, Rann, Mal. Steev.
 69. *take not*] *take it not* Johns. i. Varr. Sing. Knt, Dyce, Wh. i, Hal.
take but Nicholson. *take it* Vaughan. Del. Huds. i, Rlfe, Irv. Craig, Word.
 74. *th'*] Ff, Rowe, +, Coll. Wh. i, Bul. Hem. *there* Coll. i, Sta. Cam.
 Dyce ii, iii, Huds. i. *the* Cap. et cet. +, Ktly, Neil. *chair* Coll. ii, iii
 75. *Life:*] *Life*. Rowe et seq. (Theob. conj.). *haven* or *rest* Ktly
 77. *what*] *and what* Wh. ii. conj. *hours* Kinnear. *earth* Herr.
 80. *enforc'd*] *enforced* Cam. Glo. *shore* Vaughan. *tether* Anon. conj.
 Huds. i, Her. Cowl. apud Cam. *here* Anon. conj. apud
there,] *sphere*, Han. Warb. Cam. *prayer* or *prayers* Cowl conj.
 Johns. Var. '73 (Warb. conj.). *sphere*

69.] NICHOLSON (3 *N. & Q.* ix, 1866, p. 529): The Archbishop says—"I take not on me here as a physician," and yet immediately, and in the same breath, adds that he has come to diet and purge rank minds. [He means, Nicholson says, to make a distinction between the physician who diagnoses the fever and the surgeon who lets the patient bleed to cure it; he himself plays only the part of the physician, not that of a surgeon. Hence Nicholson's emendation (see textual notes).]

take ... on me] *N.E.D.* (Take v. 16a): To assume the part or character of.

72. *shew*] See note on II.ii.8.

fearefull] See note on l. 21 above.

73. *ranke*] *N.E.D.* (Rank *a.* 6): Excessively great or large; *esp.* swollen, puffed up, grossly fat, too highly fed. *Obs.* [Quotes this line.]

77. *Arms*] See note on I.iii.8.

78. *Griefes*] MALONE (ed. 1790): Grievances.—[As in ll. 82, 119 below, IV.ii.38, 63, IV.v.220.]

80. *our most quiet there*] THEOBALD (letter to Warburton, 17 Jany. 1729): As *there* is neither a Substantive, n[or] has relation to one, methinks, it is a strange idle Expletive here. If the Bp might be supposed to speak singly in his own person, [I] should guess, —from our most quiet CHAIR— but, I'm afraid, he speaks for self & company.—[See textual notes for Warburton's

By the rough Torrent of Occasion, 81
 And haue the fummarie of all our Griefes
 (When time shall ferue) to shew in Articles;
 Which long ere this, wee offer'd to the King,
 And might, by no Suit, gayne our Audience: 85

85. *our*] *an* Coll. conj.

Audience:] *Audience*. Rowe iii,

+, Var. '73, Coll. Wh. i, Ktly, Del.
 Irv. Craig, Neil.

emendation.]—COLLIER (ed. 1842): The meaning seems to be, that the archbishop complains that he and his friends are driven from their chief quiet in the stream of time by a rough torrent. Warburton altered "there" to *sphere*, but without any obvious necessity.—CLARKE (ed. 1865): The word "most" was occasionally used in Shakespeare's time to express 'greatest,' or 'surpassingly great' (see 1 *Henry VI* iv.i.[38], where "most extremes" is used for 'greatest extremes') ... Shakespeare sometimes [uses] adjectives in the superlative with this effect of intensity; not as ordinary superlatives, but as *superlatives of eminence*: a mode of using adjectives common in Latin, and by no means unknown in English. ... We take [*there*] to refer to the place which the speaker and his associates occupied in "the stream of time" ... Consequently, we interpret the whole line to mean—'And we are enforc'd from our supreme quiet therein,' etc.—KEIGHTLEY (*Sh.-Expositor*, 1867, p. 242): As in *Lear* (I.i.[261]) we have "Thou lovest *here*, a better *where* to find," 'there' is probably the poet's word, both it, *here* and *where* being used as nouns signifying place.—ABBOTT (1870, §17): Our very great quiet.—KINNEAR (1883, p. 234): Shakespeare never uses *sphere* in a sense applicable here.—DEIGHTON (ed. 1893): The perfect peace which we once enjoyed there, *sc.* in the stream of time ... It seems to me very doubtful whether Shakespeare would speak of being enforced from a *sphere* by a *torrent*, for he never seems to use the word *sphere* without reference to the Ptolemaic spheres in which the planets were fixed.—HERFORD (ed. 1899): The idea is that of smoothly running waters suddenly diverted by the inrush of a turbulent torrent.—MISS PORTER (ed. 1911): [The idea is that of] quiet water enforc'd on by the rough torrent from the place where it was at rest.—LOBBAN (ed. 1915): The passage seems to mean that instead of moving peacefully with the stream of time, we are now swept along by the torrent of circumstance.—COWL (ed. 1923):=[Our] greatest quiet therein (*i.e.* in the stream of time).—COLLINS (ed. 1927): Compelled to give up our very tranquil life, borne on by the stream of time.—[Cf. IV.v.203.]

81. *Occasion*] *N.E.D.* (*Occasion sb.* 7b): The falling out or happening of things or events; the course of events or circumstances. *Obs.* [Quotes *John* IV.ii.125 and this line only.]—GREEN (1870, pp. 263 ff.): The goddess "Occasion".—ROLFE (ed. 1880): A quadrisyllable here.

83. *Articles*] *N.E.D.* (*Article sb.* 5): *pl.* An indictment drawn up in articles.

84.] COURTENAY (1840, i. 130 f.): Shakspeare has made a better case for the insurgents than history warrants; for we are told that their complaints were communicated to the nobility, and even "set vp in the publike streets of the citie of Yorke" (Holinshed iii. 529); but not that they were offered to

When wee are wrong'd, and would vnfold our Griefes, 86
 Wee are deny'd acceffe vnto his Perfon,
 Euen by those men, that most haue done vs wrong.
 The dangers of the dayes but newly gone,
 Whose memorie is written on the Earth 90
 With yet appearing blood; and the examples
 Of euery Minutes instance (present now)
 Hath put vs in these ill-beseeming Armes:
 Not to breake Peace, or any Branch of it, 94

87. *deny'd*] Ff, Rowe, +, Cap. Warb. Cap. Varr. Rann, Mal. Steev.
 Varr. Rann, Mal. Wh. i, Irv. Neil. Varr. Sing. i, Knt, Dyce i, Sta. (subs.).
denied Steev. et cet. — *Whose ... blood*,— Hal. Craig.
 88. *Euen*] *Ev'n* Pope, +. *VWhose ... blood*, Q, Johns. et cet.
 89. *dangers*] *danger* Rowe iii, +, 92. *instance*] *instances* Mal. conj.
 Var. '73. 93. *Hath*] Q, Ff, Rowe, Pope, Sta.
dayes] *daie's* Q. *Day's* Rowe, Cam. +, Irv. Neil. *Have* Theob. et
 Pope, Han. cet.
 90-1. *Whose ... blood*;) Ff, Rowe, *Armes*;) *armes*, Q, Johns. Var.
 Pope, Han. (*Whose ... blood*) Theob. '73, Cam. +, Irv. Neil.

the king, or that the insurrection was occasioned by the rejection or neglect of them.

86-7. *are wrong'd ... are deny'd*] CLARKE (*Sh. Key*, 1879, p. 73): In the course of narrating an incident ..., Shakespeare sometimes ... abruptly introduces a verb in the present tense; which imparts a spirited effect to the description.

87-8.] STEEVENS (Var. '78) quotes the archbishop's reply to Westmoreland in Holinshed (iii. 529); see p. 535 below.

89. *newly*] See note on I.ii.137.

gone] *N.E.D.* (Go v. 11): Of time, a space of time: To pass, elapse.

91-2. *examples ... instance*] CAPELL (*Notes*, 1779, p. 177): [*Instance* =] pressing occurrence.—RANN (ed. 1789): [*Examples*] of executions occurring every minute.—STEEVENS (ed. 1793): Examples which every minute supplies, which every minute presses on our notice.—CLARKE (*Sh. Key*, 1879, p. 561): 'Occurring proof,' 'evidence,' 'manifestation.'—SCHMIDT (1874): Argument, proof [as in III.i.108].—*N.E.D.* (*Instance sb.* 3): A being present, presence; the present time [quoting Chaucer's *Boethius* v. prose vi. 135 (ed. Skeat, 1894, i. 82) and this line only].—So also ONIONS (1911), who, however, indicates that the meaning is disputed.—COWL (ed. 1923): Precedents from the past of which every minute in the present time supplies instances.

93. *Hath*] The old third person plural indicative (the subject is *examples*). See ABBOTT (1870) §334, FRANZ (3 ed., 1924) §156. Cf. IV.ii.39, IV.iv.137. On the third person plural ending in -s see note on I.iii.114.

94-6.] STEEVENS (Var. '78) quotes Holinshed iii. 529 (p. 535 below): "The archbishop answered, that he tooke nothing in hand against the kings peace, but that whatsoeuer he did, tended rather to aduance the peace and quiet of the common-wealth, than otherwise".

But to establiſh here a Peace indeede, 95
Concurring both in Name and Qualitie.

West. When euer yet was your Appeale deny'd?
Wherein haue you beene galled by the King?
What Peere hath beene ſuborn'd, to grate on you,
That you ſhould feale this lawleſſe bloody Booke 100
Of forg'd Rebellion, with a Seale diuine?
And confecrate commotions bitter edge. 102

97. *deny'd*] Ff, Rowe, +, Cap. Varr. Rann, Mal. Steev. Wh. i, Irv. *denied* Q, Var. '03 et cet.

97-9. *deny'd?* ... *King?* ... *you,*] *denied* ... *King?* ... *you?* Q. *deny'd?* ... *king?* ... *you?* Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. i, Knt, Sta. *denied;* ... *king;* ... *you;*—Dyce, Hal. Huds. i (subs.).

98. *haue you*] *you have* Var.

101. *forg'd*] *forged* Cam. Glo. Huds.

i, Her. Cowl.

diuine?] Ff, Rowe, Pope, Han. *divine* Cam. i, Glo. Wh. ii, Her. Neil. *diuine*, Q, Theob. et cet. 102. Om. Q (some copies), F₁Ff, Rowe, Pope, Han.

bitter edge.] *Civil Page?* Theob. *Civil Edge?* Warb. Johns. Varr. '73, '78, '85. *bitter edge?* Cap. Rann et seq. *title-page?* Herr. *evil page?* Vaughan.

99. *suborn'd*] ONIONS (1911): Suborn: to procure (a person) to do an evil action.

grate on] SCHMIDT (1874): Be offensive, vex.

100. *seale*] I.e. set the seal of (divine) approval on.

100-1. *Booke ... Rebellion*] A common Shn. metaphor; cf. III.i.48.—ED.—COWL (ed. 1923): [*Book*=] deed [i.e. contract], as in 1 *Henry IV* III.i.223 ... The epithet "forged" ... is transferred from "book," to which it strictly belongs, to "rebellion".

102.] This line, like 104 below, is omitted in seven of the thirteen copies of Q which I have seen as well as in F. See p. 468 and p. 501. In other words, while Q was being printed, the printer unlocked the form and removed these two lines. That he would have done so without some good reason seems to me incredible. And the good reason, I think, must have been the discovery that they were marked for omission in Sh.'s MS. (which I believe to be the basis of Q); indeed, I cannot imagine any other reason that would have constrained an Elizabethan printer to take the trouble involved, and think it possible that, once the mistake had been made, he might never have bothered to correct it unless some one else (who would have to be either the author or a representative of the theatrical company) put pressure upon him. If these lines stood in Sh.'s MS., then Sh., as practically all the editors have supposed, must have written them, and if they were deleted there, he is the most likely person to have decided to omit them. Why he so decided one can only guess, but it is quite clear that Westmoreland's speech can do very well without 102 (on 104 see further below). CHAMBERS (*Wm. Sh.*, 1930, i. 380) attributes the omission to "emendation". Consequently, I think an editor would be fully justified in likewise omitting them.—ED.

commotions] See note on II.iv.368.

Bish. My Brother generall, the Common-wealth, 103
 To brother borne an houshold cruelty,
 I make my Quarrell, in particular. 105

103. My ... Common-wealth,] My ... common wealth Q. My brother general, [shewing Mowbray.] the common-wealth; Cap. My brother-general, the common-wealth; Var. '73. My brother, general, the common-wealth; Rann. My brother, general the commonwealth! Knt. My brother-general the commonwealth ... Ktly. My burden general is the commonwealth; Huds. i (Bailey conj.). My ... commonwealth. Wh. ii. Om. Word. My ... commonwealth; Cns. My quarrel general, the commonwealth Johns. conj. My quarrel: and the general commonwealth Sing. conj. My brother-generals, the commonwealth Ktly conj. To brother general, the commonwealth Bulloch. Th' commonwealth's, my brother in th' general,

Herr. With other general to the commonwealth Lloyd.

[Whose wrongs do loudly call out for redress; Sing. conj. Does stand in need of general redress Tiessen. I make my quarrel in the general: Vaughan.

104. Om. Q (some copies), F1Ff, Rowe, Pope, Han. Word. To follow l. 102 J. Lloyd, Nicholson, Prowett, Bulloch. To follow l. 105 Herr.

To ... born] 'Gainst ... born Herr. Is ... born: Orson. an household] unhousel'd Bulloch.

cruelty,] cruelty Cap. Ktly, Cns. cruelty. Neil.

105. Om. Word. in] no Nicholson. in th' Herr.

bitter] THEOBALD (ed. 1733) says that his copy of Q containing this line reads "civil Edge". No one else, apparently, has seen such a copy. Theobald, I think, has made a mistake, for in a letter to Warburton, dated 17 January 1729, he says: "In one of my old 4.^{tos} (for I have Two of this Play, printed in 1600) [af]ter these Lines, there follows a Verse w^{ch} ought by all Means to be restor'd.—And consecrate Commotion's bitter EDGE?—I should think—bitter PAGE—more consonant to *Bo[ok]*". Evidently he decided later to emend *bitter* to *civil* and inadvertently took his emendation as the reading of the text. Capell, according to the CAMBRIDGE EDITORS (ed. 1864, iv. 486 f.), did the same thing at IV.ii.38.—ED.

edge] THEOBALD (letter to Warburton, 17 Jany. 1729): Sword.

103-5.] Many commentators have thought that the text is corrupt hereabouts and that one or more lines have been lost. MALONE (ed. 1790) says, "I suspect that a line has been lost following the word *commonwealth*; the sense of which was—"is the general ground of our taking up arms". At least three other "lost" lines have also been conjured up by the commentators (see textual notes). Among others, DYCE (ed. 1857), WHITE (ed. 1859), the CAMBRIDGE EDITORS (ed. 1864), HERFORD (ed. 1899), and COWL (ed. 1923) have assumed that the passage is defective without trying to supply the defect. SPEDDING (apud Cambridge ed., 1864) thinks that, after l. 102, "there must have been another line following, to complete the cadence both in sound and sense". HART (*Sh. & the Homilies*, 1934, p. 212) thinks that "the Archbishop's speeches alone are defective here, and that the censor struck out [certain] passages to deprive him of any excuse for taking part in a rebellion against constituted authority" (see Hart's explanation of the omissions from Q, pp. 479 ff.).

[103-5.]

Only NICHOLS (3 *N. & Q.* x, 1866, pp. 41 f.), Miss PORTER (ed. 1911), and STEWART (1914, pp. 195 ff.) repel the notion that the text is defective.

Setting aside fantastic torturings of the language of the text and the conjectural emendations given in the textual notes, the attempts to explain these three lines as they stand vary chiefly in the interpretation put upon *Brother generall* and *brother borne*. It is almost unanimously agreed that *houshold* means *domestic*, *pertaining to a household* (*N.E.D.*, Household sb. 6). *Quarrell* means "cause of quarrel or antagonism" (*N.E.D.*, Quarrel sb.³ 2).

WARBURTON (apud Theobald, ed. 1733) takes *Brother generall* as the commonwealth and *brother borne* as some members of the commonwealth: "the Commonwealth ... is become an household Enemy even to Those of his own House, to *brothers born*; by disinheriting Some who have an equal Title to the Patrimony with Others, to whom it gives all: And This I make my Quarrel". (COWL (ed. 1923) notes that *Coriolanus* (II.iii.93) ironically speaks of the people as his "sworn brother" (see note on III.ii.320), a not very close parallel.) WHITE's paraphrase (ed. 1859) is a variant of Warburton's: "Cruelty inflicted upon a brother born is a household cruelty, and therefore I make the cause of my general (i.e., universal, generic, or common) brother, the commonwealth, a ground of particular (i.e., personal) quarrel". WETHERELL (3 *N. & Q.* x, 1866, p. 114) restates the essence of it thus: "The Archbishop justifies the course he has taken by the *universal* disquietude of the country. ... 'My brother-general' is the Commonwealth as a whole. 'Brother born' is each individual in that Commonwealth." KINNEAR (1883, pp. 234 f.) and FURNIVALL (Old Sp. ed., 1909, pp. 103 f.) interpret the speech in substantially the same way.

HEATH (1765, pp. 259 f.) takes *Brother generall* in the same sense as Warburton, but understands by *brother borne* the archbishop's brother, whose execution the archbishop is said in 1 *Henry IV* I.iii.270 to "bear hard". (That the Scroop executed was not really the archbishop's brother—Sh. erred following Holinshed—has no bearing on the point of this discussion.) CLARKE (ed. 1865) thus paraphrases this interpretation: "The grievances of my brother general, the commonwealth, and the home cruelty to my born brother, cause me to make this quarrel my own". This has proved the most popular interpretation: roughly speaking, the explanations of DELIUS (ed. 1857), ROLFE (ed. 1880), the IRVING EDD. (1888), HERFORD (ed. 1899), LEE (ed. 1908), COWL (ed. 1923), and COLLINS (ed. 1927) correspond to Heath's. The interpretation is, I think, open to serious question. KINNEAR (1883, pp. 234 f.) notes that Westmoreland's reply makes it difficult to take *brother borne* as the archbishop's own brother; on this point, FURNIVALL (Old Sp. ed., 1909, pp. 103 f.) says: "In reply to Westmoreland, the Archbishop ... continued to dwell upon the public grievances which required redress (ll. 64-96). Moreover, if the 'brother borne' be Lord Scroop, Westmoreland would not have answered the Archbishop's claim to take up arms in the general interest by saying that, if redress were needed, 'it not belongs to you' (l. 107); nor would Mowbray have interposed with 'Why not to him in part; and to vs all,' &c. Such expressions must apply to a course of action undertaken solely on public, not at all on private, grounds." Another weakness of this interpretation is its tendency to make l. 104 coordinate with 103. A paraphrase like that of

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NICHOLS (3 *N. & Q.* x, 1866, p. 42) avoids this distortion: "Why does he quarrel with that brother? Because that 'brother general' had proved itself a household cruelty to his brother born, or brother by birth." STEWART (1914, pp. 201 f.) reads the speech similarly, but his subtle interpretation, which is endorsed by G. C. MOORE SMITH (*M.L.R.* xi, 1916, p. 100), must be read in full to be appreciated.

CAPELL (*Notes*, 1779, pp. 177 f.) interprets *Brother generall* as referring to Mowbray: "My brother general (pointing to Mowbray) makes the commonwealth the ground of his quarrel: but, besides this cause of complaint which I have in common with him, a domestic instance of cruelty, exercis'd upon a brother, 'I make my quarrel in particular' ". MASON (1785, p. 193), RANN (ed. 1789), COLLIER (ed. 1842), KEIGHTLEY (*Sh.-Expositor*, 1867, p. 242) similarly explain the speech.

There is not space enough to detail other suggestions and conjectures in full. JOHNSON (ed. 1765) explains his emendation thus: "My *general* cause of discontent is publick mismanagement, my *particular* cause, a domestick injury done to my *natural brother*, who had been beheaded by the King's order". KNIGHT (ed. 1839) paraphrases his: "'My brother! The Commonwealth! These are sufficient causes for our hostility.' He then adds, 'I make my quarrel in particular;' and [l. 104] explains why." JULIUS LLOYD proposed to the Cambridge editors (ed. 1864) to read the lines in the following order: 102, 104, 105, 103, adding 104 to Westmoreland's speech and putting a semicolon after *Brother* in 103. This notion has received some approval (see textual notes). Dr. ADAMS makes the very interesting suggestion that *brother* in l. 104 is a dittography, the compositor unconsciously repeating the word from the preceding line instead of setting up the word that Sh. wrote, which remains to be unriddled.

None of these interpretations carries complete conviction. Many have been put forward only with reservations; indeed, a number of editors throw up their hands and say the passage is hopelessly corrupt. That *Brother generall* really is an intelligible metaphor for the commonwealth seems far from certain; by the ordinary conventions of figurative expression *mother* or *father* would be expected. Still less likely is it that *brother borne* would ever suggest the members of the commonwealth to anybody but a commentator hard put to it for an interpretation. As for taking it to mean the archbishop's brother, this explanation introduces into the discussion, almost covertly, a brand-new and highly explosive idea to which nobody pays the slightest attention.

A few editors have deemed the version of the corrected copies of Q and of F, i.e. ll. 103 and 105 without 104, intelligible. KNIGHT (ed. 1839) says that "whether [l. 104] be retained or not, the meaning is complete as we read the passage". WHITE (ed. 1859) says: "[L. 104] perhaps was struck out intentionally, and should be omitted; as in that case the passage would mean, 'I make my brother general the commonwealth (i.e., the weal of my countrymen, who are my common brethren) the cause of my particular personal quarrel.'" NICHOLS (3 *N. & Q.* x, 1866, p. 42) observes that his sense "is equally perfect without the line omitted in F". DELIUS (ed. 1857) remarks: "The profusion of antitheses ... has brought about some obscurity in the sentence, which per-

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haps Sh. himself tried to relieve by cancelling [l. 104]". And of course Miss PORTER (ed. 1911) defends what she finds in F.

But the commentators have never really considered the case for the omission of l. 104. It is, of course, the same as that for the omission of 102 (see note on that line), with the difference, however, that while Westmoreland's speech is equally intelligible with or without 102, the archbishop's speech defies interpretation with 104 and becomes simple and understandable without it. "I make the commonwealth (whose ills I have just discussed at length) my quarrel in particular" surely gives no trouble, and *Brother generall* may be taken to mean either Westmoreland or the commonwealth. At all events, if 104 was omitted from some copies of Q, and presumably from F, by intention, it was because the line was not wanted, because it was rejected, and who would be so likely to reject it as the author? If so, why may we not content ourselves with what he thought sufficient, with his final version, even though by chance a few bits of the waste of his workshop have been preserved? If he saw fit to cancel 102 and 104 after writing them, we have no right to reverse his judgement. We do not know his reasons, but as a matter of fact I think we can make a good guess. In ll. 62-96 the archbishop has been defending his rising in arms on high-minded grounds, picturing himself as the unselfish physician of the commonwealth, the real friend of peace. Suppose that, after Westmoreland's tart retort, he should say: Another reason, or my real reason, is the injury done my brother. What is this but the most fumbling of rejoinders, the lamest of anticlimaxes? Does it not make mockery of all his previous pretenses to high motives? Suppose that Sh., in obedience to the facts of history as he understood them, started to write a speech in which the archbishop dilates on his family wrongs; may he not have come to see that he was putting the archbishop in a sorry light after all his lofty professions and to decide he had better not? A much less skillful dramatist than Sh. would, on second thought, have realized the ineffectiveness of giving the archbishop 35 lines to explain his noble intentions, then, when he is challenged, making him say weakly, "I bear the commonwealth a grudge because of the execution of my brother", and then, ignoring this extremely vulnerable defense, bringing the discussion back to the wrongs of the commonwealth in general. Sh. may have written more than l. 104 before this realization dawned on him (many commentators feel a lacuna between the archbishop's speech and Westmoreland's reply; see note on l. 106): indeed, the excision of the inoffensive l. 102 also suggests that the scene may have been somewhat longer in Sh.'s first draft and that the desire to shorten it may also have been a motive. (If so, the Q compositor simply did not understand how far the deletion was supposed to go.) Thus a crux which defies interpretation and what I regard as a serious dramatic difficulty disappear with the omission of l. 104. For this omission there is good warrant. We know the line was deliberately lifted out of Q at the cost of some little trouble; therefore it was no doubt omitted from F deliberately rather than by accident. If the line was deleted by the printer of Q, he must have had some authority for doing so, and that authority is more likely to have proceeded from the author than from anybody else. We can guess at a good reason why Sh. may have decided to omit this line (and pos-

West. There is no neede of any fuch redresse: 106
Or if there were, it not belongs to you.

Mow. Why not to him in part, and to vs all,
That feele the bruizes of the dayes before,
And suffer the Condition of these Times 110
To lay a heauie and vnequall Hand vpon our Honors?

108. *all*,] *all* Q, Johns. i, Dyce, Hal. 111. *a*] *an* F₄, Rowe, +, Var.
Cam. +, Huds. et seq. *all*; Ktly. *vpon ... Honors?*] Separate
109. *before*,] *before?* Q. line Q, Rowe iii et seq.
110. *Condition*] *conditions* Rann. *Honors?*] *honors.* Q.

sibly others), viz., the desire to keep the archbishop's professions on a dignified plane. I do not see how we could go wrong in following suit.—ED.

106.] SINGER (ed. 1856), SPEDDING (apud Cambridge ed., 1864), CLARKE (ed. 1865), LLOYD (7 *N. & Q.* x, 1890, pp. 83 f.), HERFORD (ed. 1899), and others note, as the last-named puts it, that "the use of the word 'redress' in Westmoreland's reply makes probable that it occurred in the Archbishop's speech, and hence that part of this is lost". It may well be so, and I believe there is reason to suppose that Sh. originally wrote, or started to write, a longer speech for the archbishop in which he mentioned the execution of his "brother", which, on revision, he reduced to ll. 103 and 105. On the other hand, does not *Quarrell* mean a grievance to be redressed? Or is not *any such redresse* = the redress of your grievance against the commonwealth? And the sequence of thought here does not seem much more jerky than in ll. 78–82 above.—ED.

107.] HART (1934, p. 63): The Tudor scheme of things had no place for members of the church militant; the homilist quotes many texts to prove that "Our Saviour Christ himself, and his Apostle Saint Paul, Saint Peter, with others, were unto the Magistrates, and higher powers, which ruled at their being upon the earth, both obedient themselves, and did also diligently, and earnestly exhort all other Christians to the like obedience unto their Princes, and Governors; whereby it is evident that men of the Clergy, and Ecclesiastical Ministers, as their successors, ought both themselves specially, and before others, to be obedient unto their Princes, and also to exhort all others unto the same." [*Certain sermons or homilies* (1640), p. 308.]

not belongs] On the form of the verb and the position of *not*, see ABBOTT (1870) §305, FRANZ (3 ed., 1924) §405.—RUSHTON (*Sh. Illustrated by Old Authors*, 1867, p. 41) quotes the contemptuous remarks of the author of *The Arte of English Poesie* III. xx on this inversion (ed. Willcock & Walker, 1936, p. 255).

110. Condition ... Times] See note on III.i.81.

111. To lay] According to SCHMIDT's interpretation, "to suffer from these times laying, etc.", another example of the infinitive for the gerund. See note on I.ii.7. Cf. Ind. 31.

vnequall] SCHMIDT (1875): Unjust, unfair.

vpon ... Honors] These words form a verse with l. 112. I doubt that the adding of them to *To ... Hand* has any significance and that it is more than a matter of erratic typography.—ED.

West. O my good Lord *Mowbray*, 112
 Construe the Times to their Necessities,
 And you shall say (indeede) it is the Time,
 And not the King, that doth you iniuries. 115
 Yet for your part, it not appeares to me,
 Either from the King, or in the present Time,
 That you should haue an ynch of any ground
 To build a Griefe on: were you not restor'd
 To all the Duke of *Norfolkes* Seignories, 120
 Your Noble, and right well-remembred Fathers?
Mow. What thing, in Honor, had my Father lost,
 That need to be reuiu'd, and breath'd in me? 123

112-48. Om. Q.	Johns. <i>right-well-remember'd</i> Pope et
117. <i>Either</i>] Or Pope, +, Var. '73.	cet. (subs.).
the] <i>th'</i> Huds. i.	<i>Fathers</i>] F ₂ F ₃ . <i>father</i> Han.
119. <i>restor'd</i>] <i>restored</i> Cam. Glo.	<i>Father's</i> F ₄ et cet.
Huds. i, Her. Cowl.	122-3. <i>had ... That need to</i>] <i>had ...</i>
120. <i>Norfolkes</i>] Norfolk's F ₂ F ₄ et	<i>That needed or that ... Had need to</i>
seq.	Vaughan.
121. <i>right well-remembred</i>] Ff, Rowe,	123-4. <i>reuiu'd ... breath'd ... lou'd</i>] <i>revived ... breathed ... loved</i> Cam. Glo.
Neil. (subs.). <i>right-well remember'd</i>	Huds. i, Her. Cowl.

112-48.] On the omission of these lines from Q, see pp. 476 ff.

113.] JOHNSON (ed. 1765): Judge of what is done in these times according to the exigencies that overrule us.

to] *N.E.D.* (To *prep.* 20): According to.—[See ABBOTT (1870) §187, FRANZ (3 ed., 1924) §528. Cf. v.v.117.]

116-9. Yet ... on] JOHNSON (ed. 1765): Whether the faults of government be imputed to the *time* or the *king*, it appears not that you have, for your part, been injured either by the *king* or the *time*.

116. not appeares] See note on l. 107 above.

119. Griefe] See note on l. 78 above.

119-20. were ... Seignories] AX (1912, p. 76): We did not find any passage in Holinshed confirming Westmoreland's remark that Mowbray had been restored "to the seignories" of his once banished father, who, according to the chronicle, died in exile at Venice in 1399. But we may conclude him to have been among the number of those to whom Henry IV granted a general pardon mentioned several times in the chronicle.

120. Seignories] ONIONS (1911): Pl. domains, estates.

121. Fathers] According to FRANZ (3 ed., 1924, §684a), the agreement in case between this word and *Duke of Norfolkes*, with which it stands in apposition, is exceptional: "His brother's death at Bristol, the Lord Scroop" (1 *Henry IV* 1.iii.271) is the usual construction in Sh.

123. need] See note on 1.iii.82.

breath'd] SCHMIDT (1874): Adj., endowed with breath.

The King that lou'd him, as the State stood then,
 Was forc'd, perforce compell'd to banish him: 125
 And then, that *Henry Bullingbrooke* and hee
 Being mounted, and both rowed in their Seates,
 Their neighing Coursers daring of the Spurre,
 Their armed Staues in charge, their Beauers downe,
 Their eyes of fire, sparkling through sights of Steele, 130
 And the lowd Trumpet blowing them together:

125. *Was forc'd, perforce*] Ff, Rowe, Pope, Han. Wh. i. *Was, force perforce*, Theob. et cet.

126. *then, that*] *when, that* Rowe i, ii, Coll. ii, iii, Dyce ii, iii, Huds. i (subs.). *then, when* Pope, +, Cap. Varr. Rann, Mal. Steev. Varr. Sing. i, Coll. i.

126-31. *that Henry ... together:] that,—(Harry ... together)—* Vaughan.

126. Henry] Harry Theob. Warb. Johns. Cap. Varr. Rann, Mal. Steev. Varr. Sing. Knt, Coll. Sta. Wh. i, Ktly, Del. Craig.

126, 133, 138. Bullingbrooke] Bullingbroke Rowe. Bolingbroke Pope et seq.

126. *hee*] *he*,—Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. Sta. *he*—Dyce, Hal. *he*, Knt, Coll. Cam. +, Ktly, Del. Irv. et seq.

127. *mounted*] *mouuted* Johns. i.

128. *Coursers*] *Courses* F₂F₃, Johns. ii, Var. '73.

130. *fire*,] *fire* Pope et seq.

131. *together:] together*,—Dyce, Hal. *together*, Sta. Cam. +, Irv. et seq. *together*—Ktly.

124. *as ... then*] DEIGHTON (ed. 1893): *I.e.* when Richard was king.

125. *forc'd, perforce*] See textual notes.—SCHMIDT (1874): Force perforce, by violence, against one's will.—[Cf. IV.iv.52.]

125.] Miss WINSTANLEY (ed. 1918) quotes *Richard II* I.iii.148-9: "Norfolk, for thee remains a heavier doom, Which I with some unwillingness pronounce".

126 ff.] This episode is dramatized in *Richard II* I.iii.

126. *then, that*] ABBOTT (1870, §284): Apparently "*then when*".—*N.E.D.* (Then *adv.* 6) explains that *then* was used as a relative or conjunctive adverb of time = *when*, though it quotes no example later than *a* 1440, and that *that* was added to the demonstrative adverbs *then, there*, etc., when used as relatives, though it gives no example of the combination *then that* (That *conj.* 6).

127. *rowed*] *N.E.D.* (Rouse *v.* 3b): To raise or lift up. *Obs.* [Quotes this line as its earliest example.]

128. *daring ... Spurre*] SCHMIDT (1874): Probably = their coursers, by neighing, challenging the spur to give the signal of setting off.—ONIONS (1911) repeats Schmidt's explanation, but marks it disputed.

129. *Staues*] *N.E.D.* (Staff *sb.*¹ 3b): A spear, lance, or similar armed weapon [quoting this line].

charge] *N.E.D.* (Charge *sb.* 17): The position of a weapon ready for action [quoting this line as its earliest example].

Beauers] *N.E.D.* (Beaver²): *Obs.* 'The lower portion of the face-guard of a helmet, when worn with a visor; but occasionally serving the purposes of both.'—FORTESCUE (*Sh.'s England*, 1916, i. 130): Sometimes used for the visor, as [here].

130. *sights*] *N.E.D.* (Sight *sb.*¹ 13b): A visor. *Obs.* [Quotes this line.]

Then, then, when there was nothing could haue stay'd 132
 My Father from the Breast of *Bullingbrooke*;
 O, when the King did throw his Warder downe,
 (His owne Life hung vpon the Staffe hee threw) 135
 Then threw hee downe himfelfe, and all their Liues,
 That by Indictment, and by dint of Sword,
 Haue since mis-carried vnder *Bullingbrooke*.
West. You speake (Lord *Mowbray*) now you know not what. [gg2^{va}]
 The Earle of Hereford was reputed then 140
 In England the most valiant Gentleman.
 Who knowes, on whom Fortune would then haue smil'd?
 But if your Father had beene Victor there,.
 Hee ne're had borne it out of Couentry. 144

133. *Bullingbrooke*;] Ff, Rowe, Pope, Theob. Han. Warb. *Bolingbroke*,— Sta. Wh. i, Huds. i, Irv. *Bolingbroke* ... Ktly. Bolingbroke, Johns. et cet.

134. *when*] *then* Cap. Dyce ii, iii.
downe,] *downe*. F₂F₃, Cap.
down: Dyce ii, iii.

135. (*His* ... *threw*)] Ff, Sta. *His* ... *threw*, Rowe, Pope. *His* ... *threw*. Ktly. —*His* ... *threw*,— Neil. *His* ... *threw*; Theob. et cet. (subs.).

137. *and*] *or* Pope, +, Var. '73.

138. *mis-carried*] *miscarry'd* Cap.

Irv. (subs.).

140. *Earle*] *duke* Cap. Rann.

141. *Gentleman*.] *gentleman*; or *gentleman*: Cap. Varr. Rann, Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Wh. Hal. Cam. +, Del. Huds. Craig.
 142. *smil'd*] *smiled* Cam. Glo. Huds. i, Her. Cowl.

143. *beene Victor*] *won victory* Vaughan.

144. *Couentry*.] Ff, Rowe. Coventry, Pope, Han. Coventry; Theob. Warb. Johns. Coll. Wh. i, Ktly, Del. Craig, Neil. Coventry: Cap. et cet.

134. *Warder*] ONIONS (1911): Staff or mace held by one presiding over a combat.

136. *all their Liues*] The lives of all those. On this construction see ABBOTT (1870) §218, FRANZ (3 ed., 1924) §321.

137. *dint of Sword*] *N.E.D.* (*Dint sb.* 2b): phr. By dint of sword: by force of arms. *Obs.*

138. *mis-carried*] *N.E.D.* (*Miscarry v.* 1): To come to harm, misfortune, or destruction; to perish; (of a person) to meet with one's death.

140. *Earle*] CAPELL (*Notes*, 1779, p. 178): (Whether a slip of the poet himself, or of his printer) [this] ought to have been corrected, his style being "*duke*" at this time.

Hereford] WALKER (*Sh.'s Versification*, 1854, p. 1): A dissyllable.

144. *had borne*] See note on II.ii.5.

borne it] *N.E.D.* (*Bear v.* 1 3f): *To bear it*: to carry off as a prize, to 'carry' by assault, carry the day. *Obs.*

Couentry] DELIUS (ed. 1857): The place where the combat was held.

For all the Countrey, in a generall voyce, 145
 Cry'd hate vpon him: and all their prayers, and loue,
 Were fet on *Herford*, whom they doted on,
 And blefs'd, and grac'd, and did more then the King.
 But this is meere digression from my purpose.
 Here come I from our Princely Generall, 150
 To know your Griefes; to tell you, from his Grace,
 That hee will giue you Audience: and wherein
 It shall appeare, that your demands are iust,
 You shall enioy them, euery thing set off, 154

146. *Cry'd*] *Cried* Varr. '03, '13, '21,
 Sing. Knt, Coll. Dyce, Sta. Hal.
 Cam. +, Ktly, Del. Huds. Craig,
 Neil.

vpon] *on* Vaughan.

and] *Om.* Pope, +.

147. *Herford*] *Herefold* F₂. *Here-*
ford F₃F₄ et seq.

148. *grac'd*,] *graced* Cam. Glo.
 Huds. i, Her. Cowl. *graced*,—
 Vaughan.

and did more ... King.] *Ff.*
more ... King himself. Rowe, Pope.
and hail'd, more ... king. Sing. ii.
and did more ... King affect. Ktly.
and did, more ... King,— Neil.
indeed, more ... King. Theob. et cet.

(Thirlby conj.). *and bid more ... king.*
 Del. conj. *and eyed more ... king.*
 Cam. conj.

149. *But*] *West.* *But* Q.

151. *you, ... Grace,*] *F₂.* *you ...*
grace Dyce, Hal. Cam. +, Huds. Irv.
 Craig, Neil. *you ... Grace, Q, F₃F₄ et*
cet.

153-4. *It ... off,*] *It shall enjoy them,*
every thing set off, / You shall appear,
that your demands are just, F₃.

154-5. *euery thing ... That*] *every*
thought ... That or every thing ... He
Vaughan.

154. *off,*] *off* Q, F₄, Rowe, Pope,
 Han. Dyce, Wh. Hal. Cam. +, Huds.
 et seq.

145. *voyce*] *N.E.D.* (Voice *sb.* 3): The expressed opinion, judgement, will, or wish of the people, etc.

146. *Cry'd ... vpon*] *N.E.D.* (*Cry v.* 17): To invoke or bring by outcry (*fame, honor, hate*, etc.) on or upon. [Quotes *Twelfth Night* v.i.53, "Cried fame and honour on him".]

148. *and did*] THIRLBY's emendation is almost universally adopted, but perhaps the conjectures recorded in the textual notes testify to some uneasiness about it. PERRING (11 *N. & Q.* ii, 1910, p. 164) defends *did*, explaining it as = *did for*. So does Miss PORTER (ed. 1911). FURNIVALL (Old Sp. ed., 1909) adopts Delius's *bid*, which he takes to mean "prayd for".

149. *meere*] SCHMIDT (1875): Only; simply that which is designated, and nothing else.

154. *euery thing set off*] CLARKE (ed. 1865): This phrase is so ambiguous in expression, that it is capable of several interpretations; and therein precisely serves the purpose of the speaker. It may mean 'everything set apart, cast out, thrown forth, acquitted, excluded, or excepted;' or may mean 'everything counterbalanced, rendered account for, or yielded retribution for.' [Though quoted by various editors, probably a supersubtle interpretation; *N.E.D.* does not support the sense "rendered account for". This line is the only example which it quotes of the sense "take away, remove" (*Set v.* 147a).—ED.]

- That might so much as thinke you Enemies. 155
Mow. But hee hath forc'd vs to compell this Offer,
 And it proceedes from Pollicy, not Loue. (G)
West. *Mowbray*, you ouer-weene to take it so:
 This Offer comes from Mercy, not from Feare.
 For loe, within a Ken our Army lyes, 160
 Vpon mine Honor, all too confident
 To giue admittance to a thought of feare.
 Our Battaile is more full of Names then yours,
 Our Men more perfect in the vse of Armes,
 Our Armor all as strong, our Cause the best; 165
 Then Reason will, our hearts should be as good.
 Say you not then, our Offer is compell'd.
Mow. Well, by my will, wee shall admit no Parley.
West. That argues but the shame of your offence: 169

155. *thinke*] *mark* Han. *hint* Cap.
 156. *forc'd*] *forced* Cam. Glo. Huds.
 i, Her. Cowl.

159. *Feare.*] Ff, Rowe, +, Varr. '73,
 '85, Neil. *feare*: Q, Cap. et cet.
 (subs.).

160. *lies*,] F₂F₃, Johns. Coll. Wh.
 Cam. +, Ktly, Del. Irv. Neil. *lies*:
 Q, Knt. *lies*. F₄. *lies* Craig. *lies*;
 Rowe et cet.

166. *Then ... will*,] Ff, Rowe, Wh. i.
Then ... wills, Pope, +, Cap. Varr. '78,

'85, Rann, Mal. Steev. Varr. Sing.
 Sta. Ktly. *Then, ... will* Coll. i, ii.
Then ... wills Var. '73, Knt, Dyce ii,
 iii, Huds. i. *Then, ... wills*, Del.
Then, ... wills Coll. iii. *Then ... will*
 Q, Dyce i et cet. *Then ... well* Mal.
 conj.

good.] Ff, Rowe, +, Ktly,
 Neil. *good*:— Cap. Varr. Rann,
 Mal. Steev. Varr. Sing. Knt, Sta.
good; Coll. *good*: Q, Dyce et cet.

168. *Parley*] *parlee* Q.

155. *thinke*] *N.E.D.* (Think *v.* 10): With complement (with or more often without *inf.*): To believe, consider, or suppose (to be ...); to look upon as. [Quotes *Tempest* IV.i.120, "May I be bold To think these spirits?"]

157. *Pollicy*] *N.E.D.* (Policy *sb.*¹ 4): Sagacity, shrewdness, artfulness; in bad sense, cunning, craftiness, dissimulation.

158. *ouer-weene*] *N.E.D.* (Overween *v.* 1): To be conceited, arrogant, presumptuous, or too self-confident [quoting this line].

160. *Ken*] *N.E.D.* (Ken *sb.*¹ 1): = Kenning *vbl.s.*¹ 4b [i.e. "the distance that bounds the range of ordinary vision, *esp.* at sea; hence, a marine measure of about 20 or 21 miles"]. *Obs.*

163. *Battaile*] See note on III.ii.161-2.

Names] *DELIUS* (ed. 1857): Men whose names have a great reputation [for valor].

166. *Reason will*] *N.E.D.* (Reason *sb.*¹ 12a): In verbal phrases denoting the conformity of something to the dictates of reason: *Reason will* or *would*. *Obs.* [Quotes this line as its last example.]

168. *by my will*] *ONIONS* (1911): With my consent.

A rotten Cafe abides no handling. 170

Hast. Hath the Prince *Iohn* a full Commiffion,
In very ample vertue of his Father,
To heare, and abfolutely to determine
Of what Conditions wee fhall ftand vpon?

Wefl. That is intended in the Generals Name: 175
I mufe you make fo flight a Queftion.

Bifh. Then take (my Lord of Weftmerland) this Schedule,
For this containes our generall Grievances:
Each feuerall Article herein redrefs'd,
All members of our Caufe, both here, and hence, 180
That are infinewed to this Aftion,

170. *handling*] *handing* Ff. *hand-
leing* Ktly.

177. *Westmerland*] *Westmoreland*
Warb. Cap. Var. '78 et seq.

178. [Giving a paper. Coll. ii.

179. *redrefs'd,*] *redrest.* Q.

181. *insinewed*] Ff, Rowe, +, Wh.
i, Cam. Neil. Cowl. *ensinewed* Q,
Kit. *insinew'd* Cap. et cet. *in fine*
insinew'd Bulloch.

to] *into* Han.

170.] Proverbial; see JENTE (1926), No. 50.

rotten] *N.E.D.* (*Rotten* *a.* 8): Weak, unsound [quoting as its earliest example *Coriolanus* I.x.23].

handling] CAPELL (*Notes*, 1779, ii. 228) first noted that the word is a trisyllable. See ABBOTT (1870) §477.

171. *Commission*] Four syllables.

172. *In ... vertue of*] ONIONS (1911): By the full authority of.

173-4. *determine Of*] *N.E.D.* (*Determine* *v.* 5): To give a decision; to decide. *Const. of (on)* [obs.].—COWL (ed. 1923): "Hear" and "determine" are technical terms in legal procedure.

174. *Conditions ... vpon*] *N.E.D.* (*Stand* *v.* 78f): *To stand upon conditions*, to insist upon conditions.

175. *intended*] *N.E.D.* (*Intend* *v.* 20b): Of words, etc.: To mean, to signify; to indicate. *Obs.* [Rather than *implied*, as the editors explain.]

176. *muse*] SCHMIDT (1875): Wonder.

make ... Question] *N.E.D.* (*Question* *sb.* 1): *To make question*, to raise discussion or talk, to express or entertain doubt. *Obs.*

177. *Schedule*] SCHMIDT (1875): A piece of paper written on.—[This word, which is not in Holinshed, who speaks of a scroll (see p. 535), appears in Stow (*Annales*, 1592, p. 542): "[The archbishop] shewed a Scedule, in which the Articles were containned, which when the Earle of Westmerland had read, hee with word and countenance praised the Bishops holy and vertuous intent".

179-84.] Miss HANSCOM (ed. 1912): The participial clauses are conditional or temporal in effect.

179. *Each seuerall*] SCHMIDT (1875): Every single, every particular.

181.] On the rhythm see p. 509.

insinewed] SCHMIDT (1874): Joining one's sinews to those of another,

Acquitted by a true substantiall forme, 182
 And present execution of our wills,
 To vs, and to our purposes confin'd,
 Wee come within our awfull Banks againe, 185

183-4. Following l. 178 Farmer.
 183. *execution*] *Executions* Rowe,
 +.
wills,] *wills* Theob. ii, Warb.
 et seq.

184. *to our*] *our* Q, Vaughan.
purposes confin'd,] *purposes,*
confin'd; Theob. ii, Johns. Varr.
 Rann, Coll. Ver. (subs.). *purposes*
confined, Cam. Glo. Lob. Win. Cns,
 Her. ii, Cowl. *purposes confin'd*—
 Kit. *purposes;* *confin'd,* Mitford.
properties confirm'd; Han. *proper-*

ties, confin'd; Warb. *purposes, con-*
firm'd; Cap. Sing. ii, Sta. Wh. i,
 Ktly. *purposes, consign'd;* Mal.
 Steev. Varr. Sing. i, Knt, Del. (Johns.
 conj.). *purposes consign'd,* Dyce,
 Hal. Cla. Craig, Bul. Hem. (subs.).
purposes confirm'd,—Dyce ii, iii,
 Huds. i, Word. Her. *purposes con-*
firmed, Dtn. *promises confined,*
 Herr. *partners confirm'd,* or *par-*
takers so confirm'd, Vaughan.
 185. *awfull*] *lawful* Warb. Cap.

allied.—*N.E.D.* (*Insinew v.*): *Obs.* To furnish with sinews; to inspire with vigor and strength [quoting this line and one other example].—ONIONS (1911): Joined as by strong sinews.

Action] As this line is printed by most editors, a trisyllable.

182. *substantiall forme*] JOHNSON (ed. 1765): A pardon of due form and legal validity.—*N.E.D.* defines *Form sb.* 13 as "a formal agreement, settlement, or arrangement between parties", but gives no example later than 1411.

183. *present*] SCHMIDT (1875): Instant, immediate.—[Cf. iv.iii.76.]

184.] The textual notes will show that this line has displeased many editors and has been frequently emended. I shall omit the various editors' explanations of their emendations and deal only with the attempts to explain it as it stands.—ED.—HEATH (1765, p. 260): In truth nothing else is meant by that word [*purposes*] but the proposals contained in the schedule.—MASON (1785, p. 194): What they demand is a speedy execution of their wills, so far as they relate to themselves, and to the grievances which they purposed to redress.—COLLIER (ed. 1842): "The execution of our wills being confined, or restricted, to us and to our purposes".—FIELD (*Sh. Soc.'s Papers* iii, 1847, pp. 139-40) construes the line closely with *our wills*: "we of our free wills (confined to ourselves and our own purposes) will come" &c.—SCHMIDT (1874): Confine, to state with precision, to limit exactly. [*N.E.D.* does not bear this out.]—LEE (ed. 1908): Limited to, or defined by, our explicit demands.—MISS HANSCOM (ed. 1912): Pertaining to ourselves and our plans.—LOBBAN (ed. 1915): Which refer only to ourselves and our proposals.—COWL (ed. 1923): Such redress to be confined to ourselves and not to exceed our actual demands. The Archbishop with propriety affirms that the redress sought is not intended to go beyond the several articles contained in the schedule.

to] The meter, if nothing else, makes it certain that this word was omitted from Q by accident.—ED.

185.] The metaphor implies a stream that has overflowed its banks. *Awful*, however, has puzzled many.—JOHNSON (ed. 1765): *Awful banks* are the proper

And knit our Powers to the Arme of Peace. 186

West. This will I shew the Generall. Pleafe you Lords,
In fight of both our Battailes, wee may meete
At either end in peace: which Heauen so frame,
Or to the place of difference call the Swords, 190
Which must decide it.

Bish. My Lord, wee will doe so.

Mow. There is a thing within my Bosome tells me, (G^v)
That no Conditions of our Peace can stand. 194

- | | |
|---|--|
| 186. <i>to</i>] <i>up to</i> Cap. | Coll. Wh. i, Del. <i>frame!</i> Pope et cet. |
| 187. <i>Generall.</i>] <i>Generall</i> , Q, Craig. | 190. <i>difference</i>] <i>diffrence</i> Q. |
| 188. <i>meete</i>] Ff, Rowe, Pope. <i>meete</i> ,
Q. <i>meet!</i> Craig. <i>meet</i> ; or <i>meet</i> :
Theob. et cet. (Thirlby conj.). | 191. <i>must</i>] <i>must needs</i> F ₃ F ₄ , Rowe.
[Exit Westmerland Q, Neil. |
| 189. <i>At ... peace:</i>] <i>At ... peace</i> , Q.
<i>And ... peace</i> , Theob. et seq. (Thirlby
conj.). | 192. [Exit. <i>West.</i> Rowe et seq. ex-
cept Neil. (subs.). |
| <i>Heauen</i>] Ff, Cap. Varr. Rann,
Mal. Steev. Varr. Sing. Knt, Ktly.
<i>Heav'n</i> Rowe, +. <i>God</i> Q, Coll. et cet.
<i>frame,</i>] Q, Ff, Rowe, Knt, | 193. [<i>Scene III.</i> Pope, Han. Warb.
Johns.
<i>me,</i>] <i>me</i> Q, Dyce, Wh. Hal.
Cam. +, Huds. et seq.
194. <i>Conditions</i>] <i>condition</i> F ₃ F ₄ ,
Rowe i, ii. |

limits of reverence.—KNIGHT (ed. 1839): *Awful* is used in the sense of *reverential*;—that those who are in arms against the king, having their grievances redressed, will come again within their *bounds of awe* towards him. The word awful is not used actively, as producing awe, but passively, *capable of awe*.—ROLFE (ed. 1880) quotes *Richard II* III.iii.76, "To pay their awful duty to our presence".

186.] The very characteristic metaphor of knitting, used by Sh. to express a variety of close relationships, is not worked out very clearly here, but perhaps *arm* was suggested to his mind by the word *powers* and so he plays with two meanings of the former.—ED.

Powers] See note on I.i.206.

187. Please] See note on I.i.9.

188. Battailes] See note on III.ii.161-2.

189. At] See p. 509.

frame] *N.E.D.* (Frame *v.* 8d): To cause, produce, bring to pass. *Obs.*
[Quotes this line.]

193-4.] AX (1912, p. 76): Mowbray's warning words in the drama ... evidently are founded on the passage: "the archbishop ... gaue credit to the earle, and persuaded the earle marshall (against his will as it were) to go with him to a place appointed" (Holinshed iii. 530 [p. 535 below]).—Miss WINSTANLEY (ed. 1918) notes that Sh. often gives premonitions to men about to die, and indeed Mowbray's misgivings make his ultimate fate ironical.

193. a thing] *N.E.D.* (Thing *sb.*¹ 6): a thing, in indefinite sense: = anything, something.—[Cf. II.ii.34. See ABBOTT (1870) §81.]

tells] Which tells. See note on II.iv.68-9.

Has. Feare you not, that if wee can make our Peace 195
Vpon fuch large termes, and fo absolute,
As our Conditions shall consist vpon,
Our Peace shall stand as firme as Rockie Mountaines.

Mow. I, but our valuation shall be fuch,
That euery flight, and false-deriued Cause, 200
Yea, euery idle, nice, and wanton Reason,
Shall, to the King, taste of this Action:
That were our Royall faiths, Martyrs in Loue,
Wee shall be winnowed with so rough a winde, 204
That euen our Corne shall seeme as light as Chaffe, [gg2^{vb}]

195. *not, that*] Q. *not that*, Ff, 200, 201. *euery*] *ev'ry* Pope, +.
Rowe. *not that*. Neil. *not that* Rid. 203. *Royall*] *loyal* Han. Johns.
not that: or *not that*; Pope et cet. Varr. Rann, Mal.
197. *consist*] *insist* Rowe, +, Cap. 204. *winnowed*] Ff, Rowe, Wh. i.
Varr. Rann. *winow'd* Q, Pope et cet.
199. *I*] *Yea* Q, Cam. +, Irv. Craig, 205. *euen*] *ev'n* Pope, +.
Neil.

195. *not, that*] See p. 509.

197. *consist vpon*] *N.E.D.* (*Consist v. 4c*): Consist on or upon. To stand or insist *upon, on.* *Obs.* [Quotes this line and *Pericles* I.iv.83 only.]

199. *valuation*] *ROLFE* (ed. 1880): The king's estimate or opinion of us. See *ABBOTT* (1870) §219.

200. *false-deriued*] *COWL* (ed. 1923): Resting upon false grounds.

201. *nice*] *SCHMIDT* (1875): Petty, insignificant, trifling.

wanton] *ONIONS* (1911): Capricious, frivolous.

202. *Action*] *ROLFE* (ed. 1880): A trisyllable.—[See note on I.ii.194.]

203. *That*] So that. See note on I.i.198.

were ... Loue] *MISS WINSTANLEY* (ed. 1918): Even if we were faithful to the king to the point of martyrdom.

Royall faiths] *CAPELL* (*Notes*, 1779, p. 178): "*Royal faith*" is—the faith, *i.e.* faithfulness, shew'd to royalty.—*MALONE* (apud *Steevens*, ed. 1793): So, in *Henry VIII* [IV.i.8]: "The citizens ... have shown at full their royal minds;" *i.e.* their minds well affected to the king. *Wolsey*, ... when he discovers the king in masquerade, says, "here I'll make My royal choice" [I.iv.86], *i.e.* not such a choice as a king would make, but such a choice as has a king for its object. So *royal faith*, the faith which is due to a king; which has the sovereign for its object.—*N.E.D.*: In a number of *Shaksperian* passages the adj. [*royal*] has a purely contextual meaning, the precise force of which is not always clear.—[See note on II.iii.28.]

204.] *NOBLE* (1935, p. 179): For the figure of being winnowed cf. Luke xxii. 31: "Satan hath desired you, to winow you, as wheate" (*Genevan* version). The winnowing of the disciples may have been in mind.—Cf. *Edward III* I.i.96–7: "From whence wele shake him with so rough a storme, As others shalbe warned by his harme".

shall be] On the tense see note on I.iii.84.

And good from bad finde no partition. 206

Bish. No, no (my Lord) note this: the King is wearie
Of daintie, and fuch picking Grievances:

For hee hath found, to end one doubt by Death,
Reuiues two greater in the Heires of Life. 210

And therefore will hee wipe his Tables cleane,
And keepe no Tell-tale to his Memorie,

That may repeat, and Historie his losse,
To new remembrance. For full well hee knowes,

Hee cannot so precisely weede this Land, 215
As his mis-doubts present occasion:

His foes are so en-rooted with his friends, 217

207. (*My Lord*) Ff. *my lord*, Q,
Rowe, +. *mylord*; Cap. Varr. Rann,
Mal. Steev. Varr. Sing. Knt, Sta.
my lord. Coll. et cet.

207-8. *wearie* Of *daintie*, and]
weary of / *Such dainty and* Ktly.
weary / *And dainty of* Vaughan.

208. *daintie* ... *picking*] *picking out*
fuch dainty Johns. conj.

210. *Life*.] *life*: Q. *life*; Dyce, Hal.
Huds. i, Craig. *life*, Cam. +, Irv.
Neil.

214. *remembrance*.] Ff, Rowe, +,
Var. '73, Coll. Sing. ii, Wh. i, Ktly,
Del. Huds. i. *remembrance*: Q, Cap.
et cet.

knowes,] *know* Rowe i (some
copies).

206. *partition*] SCHMIDT (1875): Distinction.

208. *daintie*] *N.E.D.* (*Dainty sb.* 4): Daintiness; fastidiousness [quoting this line and *Faery Queen* I.ii.27, "so dainty they say maketh derth"].—[The editors uniformly take *dainty* as an adjective=*fastidious*, coordinate with *picking* and likewise modified by *such*.—ED.]

picking] *N.E.D.* (*Picking ppl.a.* 2): Dainty; fastidious; trifling, nice.
Obs. [Quotes this line.]

209. *doubt*] *N.E.D.* (*Doubt sb.*¹ 3b): A thing to be dreaded; danger, risk.
Obs.

210. *Heires of Life*] Those who survive.

211. *wipe* ... *cleane*] See note on II.iv.269-70. Cf. the current metaphor "to wipe the slate clean".

213. *Historie*] SCHMIDT (1874): Record.—ROLFE (ed. 1880): The only instance of the verb in Sh.

losse] This, I suppose, refers to the hypothetical concessions that the king is to make.—ED.

215. *precisely*] *N.E.D.* (*Precisely adv.* 1): Definitely; entirely, absolutely.
Obs.

216. *mis-doubts*] SCHMIDT (1875): Suspicion[s], apprehension[s].

217-9.] WORDSWORTH (1864, p. 330): [The] parable of the wheat and the tares, Matt. xiii. 29 ["Nay: lest whyle ye geather vp the tares, ye roote vp also the wheate with them"], appears to have suggested to our poet the metaphorical language which he uses.

217. *en-rooted*] *N.E.D.* (*Enroot v.* 2): To entangle root with root [quoting this line as its only example].

That plucking to vnfixe an Enemie, 218
 Hee doth vnfasten fo, and shake a friend.
 So that this Land, like an offensiue wife, 220
 That hath enrag'd him on, to offer strokes,
 As he is striking, holds his Infant vp,
 And hangs resolu'd Correction in the Arme,
 That was vprear'd to execution.
Haft. Besides, the King hath wasted all his Rods, 225
 On late Offenders, that he now doth lacke
 The very Instruments of Chafticement:
 So that his power, like to a Fangleffe Lion 228

219. <i>fo</i>] <i>too</i> Wh. conj.	Huds. i.
<i>friend.</i>] <i>friend</i> , Q.	<i>him on</i>] <i>her man</i> Coll. ii, iii.
220. <i>this</i>] <i>his</i> Vaughan.	223. <i>resolu'd</i>] <i>resolved</i> Cam. Glo.
<i>an offensiue</i>] <i>a man's peevish</i>	Huds. i, Her.
Bailey.	228. <i>power</i>] <i>pow'r</i> Pope, +.
221. <i>enrag'd</i>] <i>enraged</i> Cam. +,	<i>Lion</i>] <i>lion</i> , Q, Pope et seq.

218. *plucking*] *N.E.D.* (Pluck *v.* 4b): To pull sharply or forcibly, to tug (*at* something); to snatch *at* [quoting this line].

219. *so*] DEIGHTON (ed. 1893): In this way, by this action.

220-4.] MURRY (1936, p. 32): When I read [these lines] I personally am persuaded that Shakespeare did not observe that happening as a detached third-party. He was involved in it. There is something in the image which betrays intimate experience.—See Miss SPURGEON (1935, pp. 138 f.) on "Shakespeare's intimate knowledge of mother and babe".—COWL (ed. 1923): Simile and metaphor are curiously interwoven in these lines.—COLLINS (ed. 1927): The simile is continued in the main sentence (lines 222-4), and as a metaphor, in the usual Shakespearean style; in this case the confusion between metaphor and simile extends to the simile itself, in [l. 221].

221. *enrag'd ... on*] *N.E.D.* (Enrage *v.* 5): To throw into a rage; to make furious, exasperate; also with *on*, and *absol.* [quoting this line].

him] CLARKE (ed. 1865): The husband who is implied in the word "wife," and the king who was mentioned at the beginning of the speech.

offer] *N.E.D.* (Offer *v.* 5): To make an attempt to inflict, deal, or bring to bear (violence, or injury of any kind); to put forth one's effort to make (attack) [quoting this line].—[Cf. l. 229 below.]

223. *hangs*] SCHMIDT (1874): Hang, to make hover and impend, and hence to make linger.—ROLFE (ed. 1880) quotes *Troilus* IV.v.188, "When thou hast hung thy advanced sword i' the air".

resolu'd] *N.E.D.* (Resolved *ppl.a.* 3b): Of actions, states of mind, etc.: Fully determined upon, deliberate.

224. *execution*] Five syllables.

225. *wasted*] SCHMIDT (1875): Waste, to consume, to spend.

Rods] NOBLE (1935, p. 179): Reminiscent of Ps. lxxxix. 32: "I wyl visite their offenses with the rodde".

226. *that*] So that. See note on l.i.198.

228. *like to*] Like. See FRANZ (3 ed., 1924) §532.

May offer, but not hold.

(G₂)

Bish. 'Tis very true:

230

And therefore be affur'd (my good Lord Marshal)

If we do now make our attonement well,

Our Peace, will (like a broken Limbe vnited)

Grow stronger, for the breaking.

Mow. Be it so:

235

Heere is return'd my Lord of Westmerland.

Enter Westmerland.

West. The Prince is here at hand: pleafeth your Lordship

To meet his Grace, iust diftance 'twene our Armies?

Mow. Your Grace of Yorke, in heauen's name then 240
forward.

Bish. Before, and greet his Grace (my Lord) we come. 242

231. *affur'd*] *assured* Cam. +,
Huds. i, Neil.

232. *now*] Om. Johns. i.
attonement] *Atonement* F₄ et
seq.

235-6. One line Q.

236. *return'd*] *returned* Ktly.

237. Enter ...] Q, Ff, Rowe, +,
Var. '73, Wh. i. Re-enter *Westmore-*
land. Cap. et cet.

238. [*to Mow.* Cap.

239. *Armies?*] *armies.* Q, Dyce,
Hal. Cam. +, Huds. Neil.

[Enter Prince Iohn and his
armie. Q.

240. *Your Grace*] *My lord* Cap.

heauen's] Ff, Varr. '78, '85,
Rann, Knt. *Heav'n's* Rowe. *Gods*
Q, Pope et cet.

241. *forward*] Ff, Rowe, Knt. *set*
forward Q, Pope et cet.

242. *Bish.* *Before ... (my) Before*
... York. My Rann (Upton conj.).

Grace (my Lord)] Q, F₂F₃.
Grace, (my Lord) F₄. *Grace, my Lord,*
Rowe, Pope. *Grace; my lord,* Theob.
Han. Warb. Irv. *Grace.—My lord,*
Johns. Var. '73, Coll. iii, Neil. (subs.).
grace, my lord: Coll. i, ii, Wh. i, Ktly,
Del. *grace: my lord,* Cap. et cet.
(subs.).

[Exeunt. Cap. et seq.

229. *offer*] See note on l. 221 above.

hold] SCHMIDT (1874): To keep or take a thing in one's grasp.—
DEIGHTON (ed. 1893): Be able to keep its hold.—COWL (ed. 1923) Hold out in
its purpose. ... Cf. Job xli. 26: "The sword of him that layeth at him cannot
hold" [Authorized version].

232. *attonement*] *N.E.D.* (Atonement 2a): Reconciliation. *Obs.*

234.] BUCKNILL (1860, p. 154) says this is a "surgical fact".

for] Because of, in consequence of. See ABBOTT (1870) §150; FRANZ
(3 ed., 1924) §479.

235.] The mislineation in Q which attaches this to the next line is probably
no more than a compositor's error. See note on l. 111.—ED.

238. *pleaseth*] *N.E.D.* (Please *v.* 3) describes this as a corrupt form of *please*
it you (see note on l. i.9); SCHMIDT (1875) and ABBOTT (1870, §361), apparently
erroneously, take it as the indicative for the subjunctive. Cf. iv.ii.56.

239. *iust*] SCHMIDT (1874): Exact, precise.

[Scene II.]

Enter Prince John.

I

[Scene IV. Pope, Han. Warb. Johns. *Scene II.* Cap. et seq.]

[The same. Another Part of it. Cap. Another part of the forest. Var. '78 et seq.]

[An open Tent set up; Servants attending. Trumpets. Cap.]

1. Enter ...] Enter Prince John and his armie. (after IV.i.239) Q. Enter Prince John of Lancaster. Rowe, +. Enter, from one Side, Mowbray, attended; afterwards, the Archbishop, Hastings, and Others: from the other Side, Prince John of Lancaster, and Westmoreland; Officers, and Others, with them. Cap. Cam. +, Neil. Enter on one side Mowbray, the Archbishop, Hastings, and others: from the other side prince John of

Lancaster, Westmorland, Officers, &c. Varr. Rann (subs.). Enter, from one side, Mowbray, the Archbishop, Hastings, and Others: from the other side, Prince John of Lancaster, Westmoreland, Officers, and Attendants. Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Wh. i, Hal. Ktly, Del. Huds. i, Craig (subs.). The trumpets sound a parley; then enter, from one side, Mowbray, the Archbishop, Hastings, and others: from the other side, Prince John of Lancaster, and Westmoreland; Officers, and others with them. Irv. Enter Prince John [of Lancaster] and his Army, [with Westmoreland; meeting the Archbishop, Mowbray, Hastings, and Officers]. Kit.

IV.ii.] CAPELL (*Notes*, 1779, pp. 178 f.): The editor has broke this fourth act into two more scenes than he has authority for from the folio's: a little and but a little attention to the conclusion of scene the first, and again to that of the second, will convince the judicious that such divisions are necessary, and of the Author's intention: that they are not in the folio's, arose (it is probable) from the poverty of that stage upon which the actions were first presented.—FLEAY (*Biog. Chron.*, 1891, ii. 200): IV.ii is not marked; nor should it be: Mowbray, &c., do not leave the stage, but walk about it to indicate their passage to "just distance 'tween our armies."—So also NEUENDORFF (1910, pp. 132 f.) and Miss PORTER (ed. 1911).—REYNOLDS (*M.P.* xvii, 1919, p. 38): A journey [may be indicated] by moving about the stage, an interesting survival from the multiple staging. ... [Here] the Archbishop and his friends do not, as modern editions direct, go out to meet Prince John but only move forward a little to indicate their advance to a place "just distance 'tween our armies."

HERFORD (ed. 1928): This short scene follows immediately on the preceding, with a slight transfer of place. Prince John, the commander, now appears in person, and carries out, point by point, the cunning and dishonourable strategy previously arranged, it is clear, by him and Westmoreland. Like Westmoreland, he opens with a conventional taunt at the episcopal soldier: then, with suspicious alacrity, accepts unreservedly all the articles of complaint, and swears that they shall be promptly redressed, and proposes that both armies shall be at once discharged. The archbishop promptly accepts. Hastings even orders the immediate discharge of the troops. Mowbray alone of the rebel leaders suspects false play [l. 87]; while the sanguine and credulous archbishop is 'passing light in spirit', even after declaring, with unconscious irony,

John. You are wel encountred here (my cofin *Mowbray*) 2
 Good day to you, gentle Lord Archbifhop,
 And fo to you Lord *Hastings*, and to all.
 My Lord of Yorke, it better fhew'd with you, 5
 When that your Flocke (affembled by the Bell)
 Encircled you, to heare with reuerence
 Your exposition on the holy Text,
 Then now to fee you heere an Iron man
 Chearing a rowt of Rebels with your Drumme, 10
 Turning the Word, to Sword; and Life to death:

2, 71, 94. *John.*] Pr. J. Cap.' P. John. Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Wh. i, Hal. Ktly, Del. (subs.). Lan. Rowe, +, Varr. Rann, Cam. +, Huds. et seq.

2. *You are*] *You're* Pope, +, Dyce ii, iii, Huds. i.

encountred] Ff, Rowe. *incoun-
 tred* Q. *encount'red* Neil. *encoun-
 ter'd* Pope et cet.

here (my ... *Mowbray*)] Ff. *here*,
 my ... *Mowbray*, Q. *here*, my ...
Mowbray.— Coll. Wh. i, Ktly, Del.

Irv. Neil. (subs.). *here*, my ...
Mowbray; Rowe et cet. (subs.).

3. *gentle*] *my gentle* Pope, +.

5. *shew'd*] *shewed* Q.

6. *affembled*] *affembl'd* Cap. Irv.

7. *Encircled*] *Encircl'd* Cap.

9. *Then*] *That* Q.

man] *man talking*, Q, Rid. *man*,
 F₃F₄ et seq.

11. *Word*, ... *Sword*; ... *death*:]
Word, ... *Sword*; ... *Death*. F₃. *word*
 ... *sword*, ... *death*. Q, F₄ et seq.

just before, that, 'against ill chances men are ever merry'. The ill chance follows with appalling swiftness; it is one which, to their honour, they could not anticipate. The shouts of the discharged troops are heard as they joyously disperse homeward. But it is the rebel troops only, and when Prince John at length (l. 101) orders the discharge of the royal troops also, it immediately appears that this is a bogus order, the rebel leaders discover that they are in a trap; they are promptly arrested for high treason and sent off to execution, accepting the gross breach of faith with merely a word of faint perfunctory protest.

1.] On the F stage-direction see p. 512.

2. *wel encountred*] *Well met*, a conventional greeting, as in *Love's Labour's Lost* v.i.31, *Cymbeline* III.vi.65.

cosin] SCHMIDT (1874): A title given by princes to other princes and noblemen.—[Cf. ll. 85, 90, 109 below, IV.iii.27, 82, V.ii.28, 29.]

3. *gentle* ... *Archbishop*] See note on I.i.205.

5. *shew'd*] See note on II.ii.8.

9. *Iron man*] STEEVENS (Var. '78): Holinshed says of the archbishop, that "comming foorth amongst them clad in armor, [he] encouraged, exhorted, and (by all meanes he could) pricked them foorth to take the enterprise in hand" [iii. 529; p. 535 below].—RIDLEY (ed. 1934): F not unnaturally omits *talking* [see textual notes], which is both weak and hypermetric. But it must represent something in the copy (? an alternative for *cheering*).

10. *rowt*] See note on IV.i.42.

11. *the Word, to Sword*] SCHMIDT (1875): Word, the Scripture, or any part

That man that fits within a Monarches heart, 12
 And ripens in the Sunne-shine of his fauor,
 Would hee abuse the Countenance of the King,
 Alack, what Mischiefes might hee set abroach, 15
 In shadow of such Greatnesse? With you, Lord Bishop,
 It is euen so. Who hath not heard it spoken,
 How deepe you were within the Bookes of Heauen? 18

12. *that fits*] *fits* Rowe ii. *Bishop*] Om. Vaughan.
Monarches] *Monarch's* F₄ et 17. *euen*] *ev'n* Pope, +.
 seq. *so.*] *so*, Q.
 14. *Countenance*] *count'nance* Pope, 18. *Heauen?*] *Heav'n?* Rowe, +.
 +. God, Q. God? Cap. Var. '78 et seq.
 16. *shadow*] *powers* Herr.

of it.—KINNEAR (1883, p. 233): "*The word*" and "*sword*" are figures for *churchman* and *soldier*, as in *Merry Wives* III.i.40,—"*What, the sword and the word! do you study them both, master parson?*"—COWL (ed. 1923): A pun depending upon an identity of sound between "*word*" and "<s>word".—NOBLE (1935, p. 99): In both these passages *Sword* and *Word* are treated as an antithesis, whereas in Eph. vi. 17 they form an identity—"the sword of the spirite, which is the word of God." It is not clear that Shakespeare was quoting directly from *Ephesians*; if he did, then he was misinterpreting and misapplying the text. Ultimately, no doubt *Ephesians* was responsible for the jingle of the two words, but it is much more likely that Shakespeare's immediate source was current controversy, in which the words frequently occur.

12-3.] COWL (ed. 1923): A reminiscence of Nashe, *Pierce Pennilesse* (*Works*, ed. McKerrow, 1904-10, i. 186): "assemble the famous men of all ages, and tel me which of them all sate in the sun-shine of his soueraignes grace".—Miss SPURGEON (1935, p. 237): The thought of the king as sun [characteristic of Sh.] naturally carries with it the idea of favourites of a prince ripening under his beams.

14. *Countenance*] *N.E.D.* (*Countenance sb.* 8): 'Patronage; appearance of favour'; moral support.—[Cf. l. 25 below, v.i.50.]

15. *set abroach*] *N.E.D.* (*Abroach adv.*): prop. *phrase*. To set abroach: to broach, to set a-foot, to publish or diffuse.

16.] An alexandrine?

shadow] ONIONS (1911): Shelter, protection. [With an allusion to *Sunne-shine* (l. 13).—ED.]—[On the omission of the article, see FRANZ (3 ed., 1924) §267.]

18.] DELIUS (ed. 1857): How deeply you had penetrated into the understanding of the Bible.—SCHMIDT (1874): Deep, proficient, versed.—ONIONS (1911): Deep: Profound in knowledge, learning, or insight.—TIESSEN (*E.S.* ii, 1879, p. 447): How well you were reputed by God. Cf. *Much Ado* [I.i.64]: "I see, lady, the gentleman is not in your books".—COWL (ed. 1923): [How deep you were] in the good graces [of God].—[Tieszen and Cowl are right, I think. If so, *deep* means simply *far*, *utterly*. Cf. II.ii.45.—ED.]

To vs, the Speaker in his Parliament;
 To vs, th' imagine Voyce of Heauen it felfe: 20
 The very Opener, and Intelligencer,
 Betweene the Grace, the Sanctities of Heauen;
 And our dull workings. O, who shall beleeeue,
 But you mis-vse the reuerence of your Place, 24
 Employ the Countenance, and Grace of Heauen, (G^{2v})

19. vs] *him* Vaughan.

20. *th'*] Q, Rowe iii, +, Coll. Wh. i, Dyce ii, iii, Huds. i. *the'* F₂. *the* F₂F₄, Rowe i, ii et cet.

imagine] Q, Ff, Rowe i, ii. *image* and Rann (Mal. conj.). *imagined* Cam. Glo. Huds. i, Her. *imagin'd* Rowe iii et cet. *imaged* Daniel. *assigned* Herr.

Heauen it felfe] Ff, Varr. Rann, Knt, Sta. *Heav'n it self* Rowe, +. Kit. *God himselfe* Q, Cap. et cet.

21. *Intelligencer*,] *Intelligencer* F₄, Rowe, +, Var. '73, Dyce, Hal. Cam. +, Huds. et seq.

22, 30. *Heauen*] *Heav'n* Rowe, +.

23. *workings*.] *workings?* Q. *workings*: Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. Knt, Coll. Sta. Del.

24. *reuerence*] *rev'rence* Pope, +

25. *Employ*] *Imply* Q.

Heauen] *heav'n* Q, Rowe, +,

19. **Speaker**] WHITE (ed. 1859) quotes Sir Thomas Smith's *De Republica Anglorum* II. ii (ed. Alston, 1906, p. 51): "In this meane time the knights of the shires and burgesses of the parliament ... are called by such as it pleaseth the prince to appoint, into an other great house or chamber by name, to which they aunswere ...: then they are willed to choose an able and discreete man to be as it were the mouth of them all, and to speake for and in the name of them," i.e. to the prince and the lords.—C. CLARK (*Sh. and the Supernatural*, 1931, p. 257): The Church is recognized as the channel of communication between God and man.

20. **imagine**] MALONE (*Suppl.*, 1780): An apparent error of the press.—[See p. 509.]

21. **Opener**] SCHMIDT (1875): One who reveals. [So also ONIONS (1911), COWL (ed. 1923). Some editors gloss as *explainer*, *interpreter*.]

Intelligencer] SCHMIDT (1874): Agent, mediator.—*N.E.D.* (*Intelligencer* b): A bringer of news; messenger [quoting no example before 1632].

22. **Grace**] SCHMIDT (1874): Divine favour.

Sanctities] *N.E.D.* (*Sanctity* 1b): Holiness of life, saintliness. *pl.* [quoting this line as its only example before 1820].—THALER (1929, p. 178) suggests that the word may be used concretely as in *Paradise Lost* iii. 60, "About him all the Sanctities of Heaven Stood thick as Starrs".

23. **workings**] STEEVENS (ed. 1793): I.e. labours of thought.—SCHMIDT (1874): Affections.—ONIONS (1911): Effort[s], endeavour[s] [disputed].—*N.E.D.* (*Working* *vbl.sb.* 5d): Action, operation. Of the mind, conscience, etc. Often *pl.* [Quotes *1 Henry VI* v.v. 86, "I am sick with working of my thoughts"; *Hamlet* II.ii.547, "That from her [the soul's] working all his visage wann'd"; Sonnet xciii, "Whate'er thy thoughts or thy heart's workings be".]

24. **But**] See note on II.iv.57.

25. **Countenance, and Grace**] SCHULZE (1908, p. 17): Gracious countenance [hendiadys].

As a false Fauorite doth his Princes Name, 26
 In deedes dif-honorable? You haue taken vp,
 Vnder the counterfeited Zeale of Heauen, [gg3^a]
 The Subiects of Heauens Substitute, my Father,
 And both against the Peace of Heauen, and him, 30
 Haue here vp-fwarmed them.

Bish. Good my Lord of Lancaſter,
 I am not here againſt your Fathers Peace:
 But (as I told my Lord of Weſtmerland)
 The Time (miſ-order'd) doth in common ſence 35

27. *dif-honorable? You haue] dif-honorable you haue Q. diſhon'rabl? you've Pope, +.*

taken] tane Q. ta'en Cam. +, Dyce ii, iii, Huds. Irv. Neil.

28. *counterfeited] counterfeit F₄. Zeale] ſeal Sing. ii, Dyce, Sta. Coll. ii, iii, Wh. i, Hal. Ktly, Huds. i (Cap. conj.). hand Herr.*

Heauen] Heav'n Rowe. God Q, Pope et ſeq.

29. *Heauens] Heaven's F₄. Heav'n's Rowe. his Q, Pope et ſeq.*

30. *Heauen, ... him,] Ff, Rowe. heauen ... him, Q, Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. Knt,*

Coll. Sta. Wh. i, Ktly, Del. heav'n ... him Pope et cet.

31. *vp-fwarmed] vpfwarmd Q. up-swarm'd Pope et ſeq.*

32, 70, 77, 83, 88, 92, 97, 105, 123. *Biſh.] Biſhop Q. York. Rowe, +, Varr. Rann. Arch. Cap. et ſeq.*

33, 60. *Fathers] Father's F₄ et ſeq.*

34, 77. *Weſtmerland] Weſtmorland Rowe, +, Var. '73. Weſtmoreland Cap. Var. '78 et ſeq.*

35. *miſ-order'd] miſordred Q. miſ-ord'red Kit.*

doth ... ſence] doth ... ſenſe, Q. doth, ... ſenſe, Cap. et ſeq.

ſence] fence Warb. conj.

27. *taken vp]* See note on II.i.168.

28. *Zeale of Heauen]* CLARKE (ed. 1865): Devotion to God's cause.—HERFORD (ed. 1899): Perhaps with a play on 'seal.'—ONIONS (1911): Construed with *of* (instead of the usual *to*).—NOBLE (1935, p. 179) quotes Romans x. 2, "they haue a zeale of God".

29.] On this characteristic Tudor doctrine, see HART, *Sh. and the Homilies* (1934).

Substitute] ONIONS (1911): Deputy.—[Cf. I.iii.89, IV.iv.8.]

30. *the Peace ... him]* COWL (ed. 1923) quotes Sir Thomas Smith's *De Republica Anglorum* III. iii [ed. Alston, 1906, p. 113]: "The Prince ... must see justice executed against all malefactors and offenders against the peace, which is called Gods and his". Cf. II.i.45-6.

31. *vp-swarmed]* SCHMIDT (1875): Raise[d] in swarms.—[*N.E.D.* quotes no other example.]

35-44.] HART (1934, p. 64): The homilist comments caustically on the catchword, 'reformation,' so popular in his day. "Surely that which they falsely call reformation is indeed not only a defacing or a deformation, but also an utter destruction of all Common-wealth, as would well appear, might the Rebels have their wills; and doth right well, and too well, appear by their doing in such places of the Country where Rebels do rout, where though they tarry but a very little while, they make such reformation, that they destroy

Crowd vs, and cruſh vs, to this monſtrous Forme, 36
 To hold our ſafetie vp. I ſent your Grace
 The parcels, and particulars of our Griefe,
 The which hath been with ſcorne ſhou'd from the Court:
 Whereon this *Hydra-Sonne* of Warre is borne, 40
 Whoſe dangerous eyes may well be charm'd aſleepe,
 With graunt of our moſt iuſt and right deſires; 42

39. *hath*] *have* Cap. *Hydra form* Vaughan. *Hydra sown*
ſhou'd] *ſhould* Q, Cam. Glo. Herr.
 Huds. i, Her. Cowl. 42. *deſires*;] *deſire*; F₄, Rowe, Pope,
Court:] Ff, Rowe, +, Sta. Theob. Han. Warb. *deſire*, Johns.
court, Q, Cap. et cet. *deſires*, Q, Coll. Dyce, Wh. Hal. Cam.
 40. *Hydra-Sonne*] *Hidra, ſonne* Q. +, Del. Irv. Craig.

all places, and undo all men where they come, that the child yet unborn may rue it, and shall many years hereafter curse him." [*Certain sermons or homilies* (1640), p. 303.]

35. *mis-order'd*] *N.E.D.* (*Misorder* v.¹): *Obs.* To confuse, disturb [quoting this line].—ROLFE (ed. 1880): Used by Sh. nowhere else.

common sence] HEATH (1765, p. 260): The feeling we have of the common and national grievances.—JOHNSON (ed. 1765): The *general sense* of general danger.—MASON (Var. '03): The dictates of reason.—DELIUS (ed. 1857): Naturally.—HUDSON (ed. 1880): The feeling, which we all have in common, of the public grievances.—*N.E.D.* (*Common sense* 3): The general sense, feeling, or judgement of mankind, or of a community.—HERFORD (ed. 1899): Mere ordinary perception and understanding. York urges that his extraordinary action (in leading a revolt) springs from the normal instinct of self-defence.—ONIONS (1911): Ordinary or untutored perception [*N.E.D.*, *Common sense* 2c].

36. *Crowd*] *N.E.D.* (*Crowd* v.¹ 6d): To compress, crush. Also *fig.* *Obs.* [Quotes this line as its earliest example.]

monstrous] *N.E.D.* (*Monstrous* a. 1b): Of persons: Strange and unnatural in conduct or disposition. *Obs.*

38. *parcels*] *N.E.D.* (*Parcel* sb. 3): An item, detail, particular, point; *esp.* an item of an account. *Obs.*

Griefe] See note on IV.i.78.

39. *hath*] See note on IV.i.93 and FRANZ (3 ed., 1924) §673.

40.] HERFORD (ed. 1928): It was the rejection of the claim for redress of grievances that gave birth to this armed rising; as the Hydra heads only multiplied by being cut off.

this *Hydra-Sonne* of Warre] SCHMIDT (1874): War, this son of Hydra.—ONIONS (1911): Hydra: Used attrib.=difficult to kill like the many-headed snake of Lerna, whose heads grew as fast as they were cut off.—ROOT (1903, p. 72): The Hydra is described in [Ovid's] *Met[amorphoses]* ix. 70 seq.

41.] STEEVENS (ed. 1793): Alluding to the dragon charmed to rest by the spells of Medea.—ROOT (1903, p. 40): By a strange confusion with the Hydra, the charming asleep of Argus' eyes [by Mercury's music, *Metamorphoses* i. 622 ff.] is mentioned in connection with Hydra.

And true Obedience, of this Madnesse cur'd, 43
Stoope tamely to the foot of Maiestie.

Mow. If not, wee readie are to trye our fortunes, 45
To the last man.

Hast. And though wee here fall downe,
Wee haue Supplyes, to second our Attempt:
If they mis-carry, theirs shall second them.
And so, successe of Mischiefe shall be borne, 50
And Heire from Heire shall hold this Quarrell vp,
Whiles England shall haue generation.

Iohn. You are too shallow (*Hastings*)
Much too shallow,
To found the bottome of the after-Times. 55

West. Pleaseth your Grace, to answere them directly,

- | | |
|---|--|
| <p>43. <i>cur'd</i>] <i>cured</i> Q, Cam. Glo. Huds.
i, Her. Cowl.</p> <p>45. <i>fortunes</i>] <i>Fortunes</i> F₄ et seq.</p> <p>48. <i>Supplyes</i>] <i>allies</i> Herr.</p> <p>49. <i>them</i>] Ff, Rowe, +. <i>them</i>, Q,
Sta. <i>them</i>: or <i>them</i>; Cap. et cet.</p> <p>50. <i>And ... of</i>] <i>And so successive</i>
Coll. conj. <i>So succession</i> Herr.</p> <p>51. <i>this</i>] <i>his</i> Q, Theob. Warb.
Johns. Rid.</p> | <p>52. <i>Whiles</i>] <i>While</i> Pope, +, Var.
'73.</p> <p>53-4. One line Q, Rowe iii et seq.
53, 58, 100, 107, 112, 124. Iohn.]
Prince Q. Pr. J. Cap. P. John Mal.
Steev. Varr. Sing. Knt, Coll. Dyce,
Sta. Wh. i, Hal. Ktly, Del. (subs.).
Lan. Rowe, +, Varr. Rann, Cam. +,
Huds. et seq.</p> <p>56. <i>Grace</i>] <i>grace</i> Q, Var. '73, Dyce,
Wh. Hal. Cam. +, Huds. et seq.</p> |
|---|--|

44. *Stoope*] *N.E.D.* (*Stoop* v.¹ 2a): To 'bow' to superior power or authority; to yield obedience. Now somewhat rare.

48. *Supplyes*] See note on I.iii.15.

second] *N.E.D.* (*Second* v.¹ 2c): To take the place of, succeed (a combatant who is *hors de combat*). *Obs.* [Quotes this line.]

50. *successe*] HANMER (ed. 1743): Succession.

Mischiefe] *N.E.D.* (*Mischief* sb. 1): Misfortune; trouble, distress. *Obs.*

51. *hold ... vp*] *N.E.D.* (*Hold* v. 44b): Hold up. *fig.* To support, sustain, maintain, keep up.

this] Q *his* makes a kind of sense, but F *this* is so much better that it is reasonably safe to assume that *t* was omitted from Q by accident.—ED.

52. *Whiles*] See note on Ind. 16.

generation] *N.E.D.* (*Generation* 3): Offspring, progeny. *Obs.*—[Five syllables.]

53-5.] CLEMEN (1936, pp. 92 f.): The images are formed, as it were, while Sh. is in the act of writing them; one word begets the other, one imaginative expression awakens a related image. ... *Shallow*, i.e. stupid, superficial in character, here recalls to Sh. its typical concrete meaning and so calls up the unexpressed picture of the deep sea, whose bottom Hastings cannot sound.

56-7.] CAPELL (*Notes*, 1779, p. 179): [Westmoreland] puts him upon an in-

How farre-forth you doe like their Articles. 57

Iohn. I like them all, and doe allow them well:
And fweare here, by the honor of my blood,
My Fathers purpofes haue beene miftooke, 60
And fome, about him, haue too lauiſhly
Wreſted his meaning, and Authoritie. (G3)
My Lord, theſe Griefes ſhall be with ſpeed redreſt:
Vpon my Life, they ſhall. If this may pleaſe you,
Diſcharge your Powers vnto their feuerall Counties, 65
As wee will ours: and here, betweene the Armies,
Let's drinke together friendly, and embrace,
That all their eyes may beare thoſe Tokens home,
Of our reſtored Loue, and Amitie.

Biſh. I take your Princely word, for theſe redreſſes. 70

57. <i>you doe]</i> <i>do you</i> Sing. i.	<i>ſhall.] ſhal, Q.</i>
<i>Articles.] Articles:</i> F ₂ F ₃ . <i>Arti-</i>	65. <i>Powers]</i> <i>pow'rs</i> Pope, +.
<i>cles?</i> F ₄ , Rowe, +, Cap. Varr. Rann,	69. [Soldiers bring forward a flagon
Mal. Steev. Varr. Sing. Knt, Sta.	of wine and tankards. Irv.
Ktly, Del.	70. <i>redreſſes.] redreſſes, Q.</i>
64. <i>Life]</i> Ff, Rowe, +, Cap. Varr.	[Wine brought. Coll. ii.
Rann, Knt. <i>ſoule Q, Mal. et cet.</i>	

stant agreement to the Archbishop's demands; stopping him in a heat he saw rising, that might break off the treaty.

56. *Pleaseth]* See note on IV.i.238.

57. *farre-forth]* SCHMIDT (1874). [*Forth* is used] redundantly after *far*.—[See FRANZ (3 ed., 1924) §429.]

58–69.] STEEVENS (Var. '78): It was Westmoreland who made this deceitful proposal, as appears from Holinshed: "The earle of Westmerland vsing more policie than the rest: Well (said he) then our trauell is come to the wished end: and where our people haue beene long in armour, let them depart home to their woonted trades and occupations: in the meane time let vs drinke together in signe of agreement, that the people on both sides maie see it, and know that it is true, that we be light at a point" [iii. 530; p. 536 below].

58. *allow]* MALONE (ed. 1790): Approve.

60. *mistooke]* See note on I.i.147.

61. *about]* See note on III.ii.235.

lauiſhly] SCHMIDT (1874): Licentiously, arbitrarily.—ONIONS (1911): Wildly.—Miss WINSTANLEY (ed. 1918): Loosely or carelessly.—COWL (ed. 1923): With too great a latitude.

62. *Wreſted]* *N.E.D.* (*Wrest v. 5*): To strain or overstrain the meaning or bearing of (a writing, passage, word, etc.); to deflect or turn from the true or proper signification.

63. *Griefes]* See note on IV.i.78.

64. *Vpon my Life]* See note on III.i.104.

65. *Powers]* See note on I.i.206.

70–91.] Frl. ECKLEBEN (1912, p. 14) points out the unconscious irony in this episode. Westmoreland, of course, is consciously ironical in ll. 79–82.

Iohn. I giue it you, and will maintaine my word: 71
And thereupon I drinke vnto your Grace.

Hast. Goe Captaine, and deliuer to the Armie
This newes of Peace: let them haue pay, and part:
I know, it will well please them. 75
High thee Captaine. *Exit.*

Bish. To you, my Noble Lord of Westmerland.

West. I pledge your Grace:
And if you knew what paines I haue bestow'd,
To breede this present Peace, 80
You would drinke freely: but my loue to ye,
Shall shew it felfe more openly hereafter.

Bish. I doe not doubt you.

West. I am glad of it.
Health to my Lord, and gentle Cousin *Mowbray.* 85

71. *Iohn.*] Om. Q.

[Takes a tankard of wine. *Irv.*

72. [drinks, and gives the Cup to
the Archbishop. Cap. Drinks. Coll.
ii, iii, Dyce ii, iii, Huds. i (subs.).

73. *Hast.*] Prince Q.

Captaine,] *captain,* [to an Offi-
cer.] Cap. Mal. Steev. Varr. Sing.
Knt, Coll. Dyce, Sta. Wh. i, Hal.
Ktly, Del. Huds. i, *Irv.* Craig (subs.).

75-6. One line Q, Pope et seq.

75. *well*] Om. Theob. ii, Warb.
Rann.

them.] *them,* Q. *them;* or *them:*
Cap. Varr. '78, '85, Rann, Mal.
Steev. Varr. Sing. Knt, Coll. Sta.
Wh. i, Ktly, Del. Craig.

76. *Exit.*] Om. Q. *Exit Coleville.*
Rowe, +, Var. '73. *Exit Captain.*
Varr. '78, '85, Rann. *Exit Officer.*
Cap. Mal. et seq.

77. *Bish.*] Arch. [Drinking] *Irv.*

[drinks, and gives to *West.* Cap.
Drinks. Coll. ii, iii, Dyce ii, iii,
Huds. i (subs.).

78-80. *I ... Peace,*] Two lines end-
ing *paines, ... peace,* Q, Pope et seq.

78. *West.*] *West.* [Drinking] *Irv.*
[Drinks. Coll. ii, Dyce ii, iii,
Huds. i.

79. *And if]* *an if* Del.

bestow'd,] *bestowed* Q, Kit.
bestow'd Var. '73, Var. Coll. Dyce,
Wh. Hal. et seq.

81. *ye,*] F₂F₃. *you* Cap. Varr.
Rann, Mal. Steev. Varr. Sing. i,
Coll. Wh. i, Del. Craig. *ye* Q, F₄ et
cet.

[Drinking. Coll. iii.

85. [drinks, and gives to *Mow.*
Cap. Drinks. Coll. ii, iii, Dyce ii, iii,
Huds. i (subs.).

73. *Hast.*] Q *Prince* is certainly wrong according to ll. 100-6, but how *Prince* came to stand in place of *Hast.* or how *Hast.* came to be read as *Prince* I am at a loss to explain.—ED.

74. *part*] *N.E.D.* (Part v. 7): To depart, go away.

78-80.] On the lineation see p. 502.

79-80. *paines ... breede]* DEIGHTON (ed. 1893): A play on *pains* in the sense of pains of childbirth.

81. *ye]* See note on I.ii.197.

83. *doubt]* *N.E.D.* (Doubt v. 6b): To suspect. *arch.*

Mow. You wish me health in very happy season, 86
For I am, on the sodaine, something ill.

Bish. Against ill Chances, men are euer merry,
But heauinesse fore-runnes the good euent.

West. Therefore be merry (Cooze) since sodaine sorrow 90
Serues to say thus: some good thing comes to morrow.

Bish. Beleeue me, I am passing light in spirit.

Mow. So much the worfe, if your owne Rule be true.

Iohn. The word of Peace is render'd: hearke how [gg3^b] 95
they showt.

Mow. This had been chearefull, after Victorie.

90. *merry* (Cooze)] *mery coze*, Q, Shouts. Theob. Han. Warb. Johns.
Rowe ii, iii, Pope. *merry*, *Coz*, Var. '73. Shouts without. Sta.
Rowe i, Theob. Han. Warb. Johns. Shouts within. Cap. Mal. et seq.
merry, *coz*; [to *Mow.*] Cap. *merry*, (except Sta.).
coz; Var. '73 et seq. 94. *Iohn.*] Prin. Q.

91. *Serues ... thus*] *Seems ... this* *render'd:] rendred*, Q. *rend'red*.
Walker. *Seems ... thus* Huds. i. Neil.

93. [shout. Q, Varr. '78, '85, Rann. *how*] Om. Pope, +.

86. *happy*] *N.E.D.* (Happy *a.* 5b): Appropriate, fitting.

87. *on the sodaine*] *N.E.D.* (Sudden quasi-*sb.* and *sb.* 1b): Suddenly. *arch.*
something] See note on I.ii.171-2.

88-9.] STEEVENS (Var. '78): Thus the poet describes Romeo, as feeling an
unaccustom'd degree of cheerfulness just before he hears the news of the death
of Juliet [v.i.1-5].—DYER (1884, pp. 363 f.) cites also *Romeo* v.iii.88-90,
Richard III III.ii.85-6 &c.

88. *Against*] *N.E.D.* (Against *prep.*): *esp.* with some idea of preparation:
In view of; in anticipation of, in preparation for, in time for.—[See FRANZ
(3 ed., 1924) §460.]

Chances] *N.E.D.* (Chance *sb.* 2): (With *pl.*) A matter which falls out or
happens; a fortuitous event or occurrence; often, an unfortunate event, mishap,
mischance.

89. *heauinesse*] SCHMIDT (1874): Sorrow, sadness, melancholy.—[Cf.
IV.v.10.]

90-1.] Addressed to Mowbray.

90. *sodaine*] ONIONS (1911): Happening or performed immediately, immedi-
ate, very early.

92. *passing*] SCHMIDT (1875): (Used only before adjectives and adverbs)
exceedingly.

light] *N.E.D.* (Light *a.* 21): Free from the weight of care or sorrow;
cheerful, merry. *Obs. exc. in light heart.*

93.] On the omission of the Q stage-direction see pp. 512 ff.

94. *render'd*] *N.E.D.* (Render *v.* 10b): To declare, state. *Obs. rare.*
[Quotes only *Cymbeline* II.iv.119, v.v.135, "My boon is that this gentleman
may render Of whom he had this ring".]

96. *had been*] See note on II.ii.5.

Bish. A Peace is of the nature of a Conquest: 97
For then both parties nobly are fubdu'd,
And neither partie loofer.

Iohn. Goe (my Lord) 100
And let our Army be discharged too: (G3^v)
And good my Lord (fo please you) let our Traines
March by vs, that wee may peruse the men *Exit.*
Wee should haue coap'd withall.

Bish. Goe, good Lord *Hastings*: 105
And ere they be difmifs'd, let them march by. *Exit.*

Iohn. I trust (Lords) wee shall lye to night together. 107

98. *fubdu'd*] *subdued* Q, Mal. Steev.
Varr. Sing. Knt, Coll. Sta. Cam. +,
Ktly, Del. Huds.

99. *loofer*] *loses* Vaughan.

101. [Exit. *West*. Rowe et seq. ex-
cept Neil. (subs.).

102. *our*] *your* Cap. Rann, Coll. ii,
iii, Dyce ii, iii, Huds. i, Wh. ii, Neil.

103. Exit.] Ff. Exit Westmore-
land. Neil. Om. Q et cet.

104. *coap'd*] *coped* Cam. +, Huds. i.
106. Exit.] Om. Q. Exit *Hof*.
Rowe i. Exit *Hast*. Rowe ii, iii et
seq. (subs.).

[enter Westmerland. Q.
Re-enter Westmoreland. Neil.

107. (*Lords*) *wee shall*] *my lords, we
shall* Varr. '03, '13, '21, Sing. i. *my
lords, we'll* Walker.

lye to night] *to night lye* Rowe.

102. so please you] See note on I.i.9.

our] HEATH (1765, p. 260): This speech is addressed to the archbishop ... It is evident therefore that we should read, *your trains*.—JOHNSON (ed. 1765): That is, our army on each part, that we may both see those that were to have opposed us.—CAPELL (*Notes*, 1779, p. 179): The true reason of the Prince's request seems to have been,—that he might know as soon as possible the actual state of those "trains," which, from the shouts he had heard, he imagin'd might be disbanding already; and when certify'd of the truth of his thought by the return of the Archbishop's messenger, his concerted project breaks out.—MALONE (ed. 1790): The prince knew his own strength sufficiently, and only wanted to be acquainted with that of the enemy. The plural, *trains*, however, seems in favour of the old reading.—STEEVENS (ed. 1793): The Prince was desirous to see their train, and therefore, under pretext of affording them a similar gratification, proposed that both trains should pass in review.—CLARKE (ed. 1865): It is just one of those fair-sounding proposals that this perfidious son of tricking Bolingbroke makes; he proposes to let the forces on each side march by, that each party may see those that were to have contended with them, well knowing that no such thing will take place, having evidently had a secret understanding with Westmoreland as to what was to be really done.

Traines] *N.E.D.* (Train *sb.*¹ 11): A body of persons, etc., travelling together in order, esp. in a long line or procession.

103. *peruse*] *N.E.D.* (Peruse *v.* 2c): To survey, inspect, examine, or consider in detail. *arch.*—[Cf. *Romeo* v.iii.74, "Let me peruse this face".]

104. *withall*] See note on I.ii.117.

Enter Westmerland.

108

Now Cousin, wherefore stands our Army still?

West. The Leaders hauing charge from you to stand, 110
Will not goe off, vntill they heare you speake.

Iohn. They know their duties. *Enter Hastings.*

Hast. Our Army is dispers'd:

Like youthfull Steeres, vnyoak'd, they tooke their course
East, West, North, South: or like a Schoole, broke vp, 115
Each hurries towards his home, and sporting place.

West. Good tidings (my Lord *Hastings*) for the which,
I doe arrest thee (Traytor) of high Treason:
And you Lord Arch-bishop, and you Lord *Mowbray*,
Of Capitall Treason, I attach you both. 120

Mow. Is this proceeding iust, and honorable?

108. [Scene X. Pope i. Scene V.
Pope ii, Han. Warb. Johns.

Enter Westmerland.] Ff, Rowe,
Pope, Han. Wh. i. After l. 106 Q,
Neil. Re-enter *Westmorland*. Theob.
et cet.

Westmerland] *Westmorland*
Rowe, +, Varr. '73, '78. *Westmore-*
land Cap. Var. '85 et seq.

110. *Leaders*] Q, F₂F₃, Pope, Han.
Var. Coll. i, ii. *Leaders*, F₄ et cet.

112. Enter] Q, Ff, Rowe, Wh. i.
Re-Enter Pope et cet.

113. *Our*] *My lord, our* Q, Pope, +,
Var. '73 et seq. *My lord*, [to the
Arch.] *our* Cap.

dispers'd] Ff, Rowe. *dis-*
perst already, Q. *dispersed already*:
Cam. Glo. Huds. i, Her. Cowl.
dispers'd already. Coll. i, ii, Ktly,
Del. Irv. Neil. *dispers'd already*:
Pope et cet. (subs.).

114. *vnyoak'd*] *unyoked* Cam. Glo.
Huds. i, Her. Cowl.

tooke ... course] Ff, Rowe, +,
Var. '73, Knt. *take ... courses*, Q.
take ... courses Cap. et cet.

116. *towards*] Ff, Rowe, +, Cap.
Varr. Rann, Mal. Ktly. *toward* Q,
Steev. et cet.

120. [Soldiers surround and disarm
them. Irv.

107. 1ye] See note on II.i.150.

113.] COLLINS (ed. 1927): There has not been time to carry out Hastings' injunction to pay the men (l. 74); but Shakespeare is careless of such trifles.— [On the difference between Q and F see p. 501.]

115-6.] Miss SPURGEON (1935, p. 140): [Sh.'s] delight in boy nature is evident ... in the many images [he] draws from it.

115. *broke*] See note on I.i.16.

116. *home, and sporting place*] SCHMIDT (1875): [Home and] playground.— SCHULZE (1908, p. 17): Sporting place at home [hendiadys].

118. *thee*] WALKER (*Crit. Exam.*, 1860, iii. 137): Note the transition from *you*, which runs through the preceding part of the scene, to the opprobrious *thou*.

120. *attach*] *N.E.D.* (Attach v. 1a): *Law*. To secure for legal jurisdiction and disposal; to arrest or seize. Const. *for, of*.

- West.* Is your Assembly fo? 122
Bish. Will you thus breake your faith?
Iohn. I pawn'd thee none:
 I promis'd you redresse of these same Grievances 125
 Whereof you did complaine; which, by mine Honor,
 I will performe, with a most Christian care.
 But for you (Rebels) looke to taste the due
 Meet for Rebellion, and such Acts as yours.
 Most shallowly did you these Armes commence, 130
 Fondly brought here, and foolishly sent hence.
 Strike vp our Drummes, pursue the scatter'd stray,
 Heauen, and not wee, haue safely fought to day. 133

122-5. *Is ... redresse]* *Is ... break / Your ... you / Speedy redress* Taylor MS. apud Cam.

122. *fo]* *just and honourable* Vaughan.

124. *thee]* *you* Rowe, +.

125. *promis'd]* *promised* Cam. +, Huds.

these same] Om. Steev. conj.

Grievances] *grievance'* Walker. *grieves* Word. (Cartwright conj.).

128. *you (Rebels)]* *you rebels,* Q, Rann.

129. *and ... yours]* Om. Q.

132. *scatter'd]* *scattered* Q. *scatt'ed* Neil.

stray,] Ff, Rowe, +. *stray:* Q, Dyce, Hal. Cam. +, Huds. Craig. *stray.* Neil. *stray;* Cap. et cet.

[Drums, and Exeunt Officers.

Cap.

133. *Heauen]* *Heav'n* Rowe iii, +. *God* Q, Dyce, Sta. Hal. Cam. +, Del. et seq.

haue] Ff, Rowe, Pope, Han. Johns. Var. '73, Sing. *hath* Q, Theob. et cet.

122. Assembly] COWL (ed. 1923): The word is probably used in its legal sense with reference to the offence known as unlawful assembly. [*An exposition of certaine ... Termes of the Lawes*, 1598, f. 120^r]: "Vnlawfull assemblie, is where people assemble themselues together to do some vnlawfull thing against the peace".

124. pawn'd] SCHMIDT (1875): Pledge[d].

125. Grievances] See textual notes.—ABBOTT (1870, §471): The plural ... of nouns in which the singular ends in *ce* [&c. is] frequently written, and still more frequently pronounced, without the additional syllable.

128. looke to] See note on I.ii.42.

taste] ONIONS (1911): Experience, feel.

129. and ... yours] On the omission of this phrase from Q see p. 495.

130. shallowly] ONIONS (1911): Without consideration.

Armes] See note on I.iii.8.

131. Fondly] STEEVENS (Var. '78): Foolishly.

brought] COLLINS (ed. 1927): Agreeing with "armies," to be understood from *arms*.

132. stray] SCHMIDT (1875): Collectively, = stragglers.—[*N.E.D.* quotes no earlier example.]

Some guard these Traitors to the Block of Death,
Treasons true Bed, and yeelder vp of breath. *Exeunt.* 135

134. *these Traitors*] *this traitour* Q.

[Alarm. Excurfions. Theob.

135. *Exeunt.*] Om. Q.

Han. Warb. Johns. Varr. Rann.

134. *these Traitors*] For A. E. MORGAN's explanation of Q *this traitour* see p. 495.

135. *true*] COWL (ed. 1923): Proper, with a play on "true," loyal.

135.] AX (1912, p. 76): The conspirators' fate which is intimated in this and the following scene is reported more in detail in Holinshed [iii. 530; p. 536 below].—HEATH (1765, p. 261): This whole proceeding, as it is represented by the poet, is founded in strict historical truth, and therefore, in an historical play like this, he is undoubtedly justifiable in giving it us as he found it. It hath however a very unhappy and disagreeable effect on the reader or spectator, as instead of acquiescence, at least in the punishment of the rebels, it cannot fail of exciting in him compassion towards them when so treacherously ensnared, as well as a very high degree of indignation against Prince John, who is on all other occasions represented as a Prince of great gallantry, and magnanimity, for prostituting his character by so deliberate and odious a piece of perfidy. I believe there are few readers who do not wish Shakespear's plan had permitted him to follow Horace's rule, 'et quae Desperat tractata nite-scere posse relinquat' [*Ars Poetica* 150].—JOHNSON (ed. 1765): It cannot but raise some indignation to find this horrible violation of faith passed over thus slightly by the poet, without any note of censure or detestation.—CAPELL (*Notes*, 1779, p. 179): Blameable as this behaviour will seem at this time of day, no disapprobation is shewn of it by the historians that Shakespeare follow'd, which historians (it should be noted) were his contemporaries; the passive-obedience doctrine running so high with them, that all proceedings with rebels were reckon'd justifiable.—MALONE (ed. 1790): Shakspeare, here, as in many other places, has merely followed the historians who related this perfidious act without animadversion, and who seem to have adopted the ungenerous sentiment of Coroebus [*Aeneid* ii. 390]: "—dolus an virtus, quis in hoste requirat?" But this is certainly no excuse; for it is the duty of a poet always to take the side of virtue.—KNIGHT (ed. 1839, pp. 301 f.): Shakspeare has contrived to make us hate the act and the actors with an intensity which is the natural result of his *dramatic* power. ... To our minds, after this *dramatic* picture, we can well dispense with any *didactic* explanations.—COURTENAY (1840, p. 134): It was not Shakspeare's business to make moral reflections, nor was there a person in the drama to whom he could have assigned them; he might, perhaps, have put a more energetic and indignant remonstrance in the mouth of the injured prelate.—VERPLANCK (ed. 1847): Chief-Justice Marshall is said to have observed to a prolix counsel, who had entered upon a demonstration of some familiar elementary doctrine, that "he ought to presume that the court knew *something*." Shakespeare always presumes his readers to have the first principles of morals and human feelings in their hearts, and does not enter into declamatory demonstration to show the baseness or guilt of the deeds he represents in his scenes. Here he portrays

[135.]

the political craft of Bolingbroke and his cold-blooded son, whom he has though[t] fit, for his dramatic purpose, with little warrant from history, to place in contrast with his nobler brother. He took it for granted that, when Mowbray asks, "Is this proceeding just and honourable?" his audience would find an unhesitating and unanimous negative and indignant reply, in their own hearts, without hearing a sermon upon it from the deceived Archbishop, or a lecture from some bystander.—HÜLSMANN (1856, p. 178): Shakspeare detested rebellion, revolution so much that he has no censure for the otherwise revolting breach of faith of Prince John.—DANIEL (*N.S.S. Trans.* 1877-9, p. 286): Some of the commentators are rather indignant with Shakespeare for not having written one word in condemnation of this hideous piece of treachery; but he makes the Prince swear, by the honour of his blood, and upon his soul, that the grievances of the confederates shall be with speed redressed; he makes him drink and embrace with them in token of restored love and amity; he makes him promise, upon his honour, most Christian care in the performance of the promised redress, and he, moreover, makes him attribute to God the whole glory of his stratagem. Shakespeare could unpack his heart with words, but I think he must have felt that any comment in this case would but tend to weaken the effect produced by his calm but vivid representation of the crime itself in all its naked horror and deformity.—BÜTTNER (1904, pp. 96 f.): In these words, with which the scene ends, there is no trace of a sense of guilt. Indeed the prince is even of the opinion that God himself has fought on his side. Westmoreland has just as little sense of having done something morally inadmissible. The evidence is the manner in which he informs the king of the quelling of the insurrection (IV.iv.93-102). In all the remainder of the play neither John nor Westmoreland is censured because of his conduct. It is therefore quite possible that Sh. did not condemn their proceedings, that in this case he was of the somewhat Machiavellian opinion that, in order to bring down a conspiracy fraught with danger to the state, it is for once allowable to use ignoble means to attain one's end.—KNOWLTON (*J.E.G.P.* xxv, 1926, p. 209 fn.): The position of Lancaster in treating rebels is parallel to that of the contemporary Council of Constance when in dealing with Hus it decreed that faith is not to be kept with heretics. J. N. Figgis continues, pp. 102-3, *From Gerson to Grotius*, Cambridge, 2d edit., 1916: "If for heretics we read enemies, and for Church read State, we have the whole of Machiavelli's system in this one decree."—[Hülsmann has said it.—ED.]—The ruthless methods by which the archbishop was punished called forth some contemporary protest. CANNING (1884, p. 145) states that Chief Justice Gascoigne, despite his loyalty to the king, refused to sentence him. Legends sprang up attributing various real and fancied misfortunes of the king to his execution of an ecclesiastic. Speaking of the king's death, Holinshed (iii. 530) says that it accomplished the prophecy "of a sickle canon of Bridlington in Yorkeshire": "Pacem tractabunt, sed fraudem subter arabunt Pro nulla marca, saluabitur ille hierarcha". GREY (1756, i. 360) says: "To this breach of faith, and death of *Richard Scrope*, Archbishop of *York*, one of our *English historians*, *Clement Maydestone*, ascribes several misfortunes to King *Henry the Fourth*, and observes, among others, that he was struck with a *leprosy*; and that his body in the conveyance of it to *Canterbury*, was thrown overboard; and his coffin only buried with great solemnity."

[*Scene III.*]

[*Scene VI.* Pope, Han. Warb. Another part of the forest. Var. '73
 Johns. *Scene III.* Cap. et seq. et seq.
 [The fame. Another Part. Cap.]

IV.iii.] Miss PORTER (ed. 1911): There was no need to begin a new scene here on Shakespeare's stage.—[This is the only comment I find on the editors' practice of detaching what follows from the remainder of the scene as demarcated in F. In a sense, it may be a separate scene, for Prince John, Westmoreland, and the rebel leaders have undoubtedly left the stage, which may therefore have been momentarily clear. On the other hand, some of the supernumeraries who constituted Prince John's army (IV.ii.1) may have remained on the stage and commenced those excursions amidst which Falstaff appears. The original staging is hard to guess at because the stage-directions of both Q and F are ambiguous. Q omits the *Exeunt* at IV.ii.135 and nowhere directs Colevile to enter (see p. 493); F brings him on at IV.i.2-3 and again here. At all events, the scene is, both dramatically and theatrically, continuous with IV.i and IV.ii.—ED.]

BOSWELL-STONE (1896, p. 155): The surrender of Sir John Colevile of the Dale to Falstaff is a comic incident which appears to have been suggested by the mere record of Colevile's execution at Durham, when Henry was marching against Northumberland [Holinshed iii. 530; p. 537 below].—AX (1912, pp. 77 f.): According to Holinshed, [Colevile] was not taken prisoner in Gaultree Forest, but only after reaching Durham, a town more than 90 km. north of York; and was beheaded there, and not at York as the Prince says here [ll. 75-6]. ... In the *Famous Victories* a scene [xvii] occurs where Derick is taken prisoner by a Frenchman, whom however he finally outwits. It may be that Sh. took the idea from there, although such an incident in a battle is so natural that one need not suppose any influence.

HERFORD (ed. 1928): This singular little scene may be regarded as a kind of counterpart, in another key, to Falstaff's 'victory' over Hotspur at Shrewsbury. His capture of Colevile is not, like that, uproarious farce, but it is equally bogus as a testimony to Falstaff's valour, for Colevile has surrendered at the mere sound of his name. Prince John, who had listened to the 'strange tale' of that venture (1 *Henry IV* v.iv) and acquiesced, with an ill grace in his brother's professed acceptance of it, receives the redoubtable jester sourly enough. The 'young sober-blooded boy', who cannot be made to laugh, is prepared for a second exasperating intrusion of foolery into the serious business of war. But Colevile has undeniably surrendered, and Prince John has to be content with the grudging comment: 'It was more of his courtesy than your deserving.' Falstaff pleasantly adopts this version of the incident: 'thou, like a kind fellow, gavest thyself away gratis, and I thank thee for thee.' John dismisses Falstaff with a promise to speak of him better than he deserves, a parallel once more to his brother's more audacious tribute to his feats at Shrewsbury; and the prince's departure is the cue for Falstaff's brilliant character of the two brothers. The one (in that half of him which Falstaff apprehended) his comrade and fellow, the other his antitype. This was perhaps the

Enter Falstaffe and Colleuile.

I

Falst. What's your Name, Sir? of what Condition are you? and of what place, I pray? (G4)

Col. I am a Knight, Sir:
And my Name is *Colleuile* of the Dale. 5

Falst. Well then, *Colleuile* is your Name, a Knight is your Degree, and your Place, the Dale. *Colleuile* shall still be your Name, a Traytor your Degree, and the Dungeon your Place, a place deepe enough: so shall you be 9

1. Enter ...] Alarum Enter Falstaffe excursions Q. Enter Falstaffe, and Coleville. F₂F₄, Rowe, +. Drums. Excursions, and Parties flying. Enter *Falstaff*, and *Coleville*, meeting. Cap. Enter Falstaff and Coleville, meeting. Varr. Rann. Alarums. Excursions. Enter *Falstaff* and *Coleville*, meeting. Mal. et seq.

2. *What's*] *What is* Ktly. [ii. *Condition*] *Consideration* Rowe i, 3. *you?*] Ff, Rowe, +, Var. '73, Coll. iii. *you*; Cap. Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. Knt, Coll. i, ii, Sta. Ktly (subs.). *you*, Q, Dyce et cet.

of] Om. F₂F₄.

place, I pray?] *place?* Q.

4-5. Prose Q, Pope et seq.

5. *Colleuile*] F₂F₃, Ktly, Wh. ii. *Colville* Neil. *Coleuile* Q, F₄ et cet.

6, 10, 40, 62, 64, 75. *Colleuile*] Q,

F₂F₃, Ktly, Wh. ii. *Colville* Neil. *Coleville* F₄ et cet.

7. *Dale*] Ff, Rowe, +, Var. '73, Ktly, Neil. *dale*, Sta. *dale*: Q, Cap. et cet.

7, 50. *Colleuile*] F₂F₃, Ktly, Wh. ii. *Colville* Neil. *Coleuile* Q, F₄ et cet.

7-8. *shall still be*] *shalbe still* Q. *shall be still* Dyce, Hal. Cam. +, Huds. Irv. Neil.

9. *Place*] *dale* Coll. ii, Herr.

a place] *a dale* Rann, Coll. ii, iii, Dyce ii, iii, Huds. i (Tyrwhitt conj.).

9-10. *Place*, ... *deepe enough*: ... *Colleuile*] *dale*,— ... *vile enough*, and *coal enough*; ... *Cole-while* Herr.

9. *enough*:] Ff, Rowe, Pope, Theob. Han. Warb. Mal. Sing. Ktly. *enough*, Q, Rid. *enough*. Johns. *enough*:—Var. '73. *enough*; Cap. et cet.

9-10. *be still*] *still be* Rowe, +, Varr. Rann, Steev. Varr. Sing. i.

motive for the introduction of the scene, which serves no purpose in the plot, but is highly effective as a frame to these contrasted portraits. [An important motive was certainly to give Falstaff his only appearance in the longest act of the play and to relieve the otherwise unrelieved seriousness of its episodes.—ED.]

1.] On the difference between the Q and F stage-directions see pp. 512 ff.

2-24.] STOLL (*Sh. Studies*, 1927, p. 425): [Falstaff] conquers merely by his aspect and the sheer terror of his name, and—there is no one to believe it. So he must needs jest and carry it off with his humour, whilst he swaggers. Yet both pretences and also appearances of valour, like his downright boasting and his philosophy of discretion, only serve to heighten the comic—the cowardly—effect.

2. *Condition*] *N.E.D.* (*Condition sb.* 10): Social position, estate, rank.

3. *I pray*] On the omission of these words from Q see p. 505.

7. *Degree*] SCHMIDT (1874): Rank.

9. *a place*] TYRWHITT (1766, p. 42): But where is the wit, or the logic of this

still *Colleuile* of the Dale.

10

Col. Are not you Sir *Iohn Falstaffe*?

Falst. As good a man as he fir, who ere I am: doe yee yeelde fir, or shall I fweate for you? if I doe fweate, they are the drops of thy Louers, and they weep for thy death, therefore rowze vp Feare and Trembling, and do obser- 15
uance to my mercy.

Col. I thinke you are Sir *Iohn Falstaffe*, & in that thought yeeld me.

Fal. I haue a whole Schoole of tongues in this belly of mine, and not a Tongue of 'them all, fpeakes anie other 20
word but my name: and I had but a belly of any indiffe-

12. *am:] am.* Johns. et seq.
yee] you Var. '73.

13. *fir,]* Q, Ff, Rowe, +, Var. '73,
Coll. Wh. i, Del. Craig. *fir?* Cap. et
cet.

you] ye Rann.

13-4. *do fweate ... drops] sweat
drops ... drops* Herr. *do sweat drops
... eye-drops* Vaughan.

14. *the]* Om. Varr. Rann, Mal.
Steev. Varr. Sing. Ktly.

17. *thought] thoght* Q (some copies).

19. *Schoole of tongues] schoole of
tongs* Q (some copies). *shoal of
tongues* Vaughan.

21. *but] than* Cap.

name:and] name, and Q. *name:
an* Pope, Theob. Han. Warb. *name.
An* Johns. et seq.

conclusion? I am almost persuaded that we ought to read thus. "—*Colevile* shall still be your name, a traitor your degree, and the dungeon your place, a DALE deep enough.—" He may then justly infer, "*So* shall you still be *Colevile* of the *dale*."—JOHNSON (Var. '73): The sense of *dale* is included in *deep*; a *dale* is a deep place; a *dungeon* is a deep place: he that is in a *dungeon* may be therefore said to be in a *dale*.

12. *yee]* See note on i.ii.197.

13. *they]* The drops I sweat.

14. *drops]* *N.E.D.* (Drop *sb.* 2): =Tear-drop; also drop of sweat, blood, [&c.] according to context.—[Cf. *Caesar* v.i.48-9, "if arguing make us sweat, The proof of it will turn to redder drops."]

Louers] *N.E.D.* (Lover¹ 1): A friend or well-wisher. Now *rare*.

15. *Feare and Trembling]* NOBLE (1935, p. 181) quotes Ephesians vi. 5: 'Seruantes obey them that are (your) bodily maisters with feare & trembling'.

15-6. *obseruance]* *N.E.D.* (Observance 3): Respectful or courteous attention, dutiful service. *arch.*

17-8.] MORGANN (1777, pp. 35 f.): A man who is of consequence enough to be guarded by *Blunt* and *led to present execution*. This man yields himself up even to the very Name and Reputation of *Falstaff*.

19-21. I ... *name]* Miss WINSTANLEY (ed. 1918): Falstaff means that his fatness makes him absolutely unmistakable.

19. *Schoole]* ONIONS (1911): Fig. large number, 'crowd.'

21-2. *indifferencie]* SCHMIDT (1874): Moderate measure.

rencie, I were simply the most active fellow in Europe: 22
 my wombe, my wombe, my wombe vndoes mee. Heere
 comes our Generall.

Enter Prince Iohn, and Westmerland. [gg3^{va}]

Iohn. The heat is past, follow no farther now: 26
 Call in the Powers, good Cousin *Westmerland*.
 Now *Falstaffe*, where have you beene all this while?
 When euery thing is ended, then you come.
 These tardie Tricks of yours will (on my life) 30

- | | |
|---|--|
| 23. <i>mee.</i>] <i>me</i> , Q. | 26, 44. <i>Iohn.</i>] Pr. J. Cap. Lan. |
| 24. [A Retreat sounded. Sta. | Rowe, +, Varr. Rann, Cam. +, |
| 25. Enter ...] Ff. Enter <i>Iohn</i> | Huds. et seq. P. John. Mal. Steev. |
| <i>Westmerland</i> , and the rest. <i>Retraite</i> | Varr. Sing. Knt, Coll. Dyce, Sta. |
| Q. Enter Prince <i>John</i> of <i>Lancaster</i> | Wh. i, Hal. Ktly, Del. (subs.). |
| and <i>Westmorland</i> . Rowe, +, Varr. | 26. <i>farther</i>] Ff, Rowe, +, Cap. |
| Rann. Drums. Enter Prince <i>John</i> , | Varr. Rann, Mal. Knt, Coll. Sing. ii, |
| and Forces; <i>Westmoreland</i> , and Oth- | Wh. i. <i>further</i> Q, Steev. et cet. |
| ers. Cap. Enter Prince <i>John</i> of | <i>now.</i>] <i>now</i> , Q, F ₃ F ₄ , Rowe, +. |
| <i>Lancaster</i> , <i>Westmoreland</i> , <i>Blunt</i> , and | <i>now</i> F ₂ . |
| others. Cam. +, Dyce ii, iii, Huds. | 27. <i>Powers</i>] <i>pow'rs</i> Pope, +. |
| Irv. Craig, Neil. Enter Prince <i>John</i> | [Exit <i>West</i> . Rowe et seq. |
| of <i>Lancaster</i> , <i>Westmoreland</i> , and Oth- | (subs.). |
| ers. Mal. et cet. | 29. <i>then</i>] <i>thou</i> F ₂ . |
| 25, 27, 72. <i>Westmerland</i>] <i>Westmor-</i> | <i>come.</i>] Ff, Rowe, +, Var. '73, |
| <i>land</i> Rowe, +, Var. '73. <i>Westmore-</i> | Ktly, Irv. Neil. <i>come.</i> — Cap. Varr. |
| <i>land</i> Cap. Var. '78 et seq. | '78, '85, Rann, Mal. Steev. Sta. |
| | <i>come.</i> Q, Var. '03 et cet. |

23. *my ... mee*] WALKER (*Crit. Exam.*, 1860, iii. 138): This must be a quotation from some tragedy of the Cambyses stamp.

wombe] *N.E.D.* (Womb *sb.* 1a): The abdomen. *Obs.* [Quotes this line.]—DELIUS (ed. 1857): Falstaff jokingly calls his paunch his womb because it is as fat as a belly carrying a child.

25.] On the F stage-direction see pp. 512 ff.

26. *heat*] JOHNSON (ed. 1765): That is, the violence of resentment, the eagerness of revenge.—BECKET (1815, ii. 66): The *heat* is said in allusion to *racing*. The meaning is, "*the race is over*". [Adopted by others.]—SCHMIDT (1874): Haste, pressure, urgency.—*N.E.D.* (Heat *sb.* 12): The intense or violent stage of any action; height, stress (e.g. of conflict, debate, etc.).

follow] *N.E.D.* (Follow *v.* 5): To go in pursuit of; to pursue, chase.

27. *Powers*] See note on 1.1.206.

28–31.] MORGANN (1777, pp. 83 ff.) attributes this rebuke to ill will. His amusing exculpation of Falstaff is worth reading.

28.] RITSON (apud Steevens, ed. 1793, viii. 595): "Oldcastle, where have you been all this while?" [See note on 11.iv.365.]

One time, or other, breake fome Gallowes back. 31

Falst. I would bee forry (my Lord) but it should bee thus: I neuer knew yet, but rebuke and checke was the reward of Valour. Doe you thinke me a Swallow, an Arrow, or a Bullet? Haue I, in my poore and olde Motion, the expedition of Thought? I haue speeded hither with the very extreamest yinch of possibilitie. I haue fowndred nine fcore and odde Postes: and heere (trauell-tainted 38

- | | |
|--|--|
| 31. <i>Gallowes</i>] <i>Gallow's</i> Rowe, Pope, | <i>possibilitie.</i>] <i>possibility</i> , Q. <i>pos-</i> |
| Han. <i>Gallows'</i> Theob. Warb. et seq. | <i>sibility</i> ; Johns. et seq. (subs.). |
| 33. <i>yet, ... checke</i>] <i>yet ... Checke</i> , | <i>fowndred</i>] Ff. <i>foundred</i> Q, |
| Q. | Rowe. <i>found'red</i> Wh. ii, Neil. |
| 36. <i>haue</i>] Om. Rowe, +, Var. '73. | <i>founder'd</i> Pope, +, Cap. Varr. Rann, |
| <i>with</i>] <i>within</i> Vaughan. | Mal. Steev. Sing. ii, Wh. i, Ktly, |
| 37. <i>yinch</i>] <i>edge</i> Anon. apud Cam. | Huds. i, Irv. <i>foundered</i> Var. '03 et |
| | cet. |

31. *breake ... back*] DELIUS (ed. 1857) quotes 1 *Henry IV* II.iv.235, "horse-back-breaker".

32-3. *but ... thus*] SCHMIDT (1874): If it were not thus.—[See note on II.iv.57.]

33. *I ... but*] PINK (ed. 1935): I always knew that.—[See note on II.iv.57.] *checke*] SCHMIDT (1874): Rebuke, reproof.

35. *in ... Motion*] CLARKE (ed. 1865): Sir John's wit can make his age as good a plea here as he made his youth answer the purpose on another occasion [I.ii.160 ff.].

36-7. *with ... possibilitie*] Warburton (ed. 1747): *I.e.* it was not possible, in the nature of things, to have got one inch further in the space of time allowed me.—DELIUS (ed. 1857): I have hurried here as fast as it is possible to hurry in an extremity. *Inch* is here the emphatically designated measure of movement.—Rushton (*Sh. an Archer*, 1897, p. 56): Falstaff ... [compares] the effect produced by his own exertion on his poor and old motion, to the effect produced by the exertion of the archer when he draws the arrow up to the extremest inch of its length, thereby causing its greatest possible speed.—HERFORD (ed. 1899): [With] the utmost possible speed.—ONIONS (1911): [With] the very utmost [of possibility].—COWL (ed. 1923): With the very last inch of possible speed.—COLLINS (ed. 1927): *Extremest inch* is used loosely; it is transformed from "the greatest distance" to mean "the greatest speed in covering a given distance."

37. *fowndred*] *N.E.D.* (Founder *v.* 5): To cause to break down or go lame.

38. *nine score and odd*] MORGANN (1777, pp. 54 f.): It is probable that *Falstaff* was singularly adroit at his exercises [see III.ii.33] ... Even at the age at which he is exhibited to us, we find him *foundering*, as he calls it, *nine score and odd miles* [*sic*], with wonderful expedition, to join the army of Prince John of Lancaster.—CLARKE (ed. 1865): It is not that he for a moment means Prince John to believe in his having *foundered* more than a hundred and eighty horses, but he has a relish of defending himself with such exuberance of re-

as I am) haue, in my pure and immaculate Valour, taken
 Sir *Iohn Colleuile* of the Dale, a most furious Knight, and 40
 valorous *Enemie*: But what of that? hee saw mee, and
 yeelded: that I may iustly say with the hooke-nos'd 42
 fellow of Rome, I came, saw, and ouer-came. (G4^v)

- | | |
|---|--|
| 40. <i>Knight</i>] <i>Kight</i> Rowe ii. | <i>Rome, your cousin</i> ,— Cap. conj. |
| 41. <i>Enemie</i> :] <i>enemy</i> : Q. <i>enemy</i> .
Johns. Var. '73, Coll. Sing. ii, Dyce,
Wh. Hal. et seq. | <i>Rome, my cousin</i> , Coll. conj. <i>Rome,</i>
<i>thy cousin</i> , Taylor MS. apud Cam.
<i>Rome, their first Cæsar</i> ,— Herr. |
| 42. <i>hooke-nos'd</i>] Q, Ff, Rowe, +,
Cap. Varr. Rann, Wh. Irv. Neil.
<i>hook-nosed</i> Mal. et cet. | <i>Rome, their true consul</i> ,— Vaughan.
<i>Rome, thrice there consul</i> Vaughan ii.
<i>Rome, their captain</i> , Joicey. <i>Rome,</i>
<i>the cozener or Rome, the cozening or</i>
<i>Rome, the conqueror, or Rome there</i>
<i>captain</i> Cowl conj. |
| 43. <i>Rome</i> ,] <i>Rome, there cosin</i> , [catch-
word sig. G4 ^r <i>their</i>] Q, Rid. <i>Rome</i>
<i>there</i> , Cæsar,— Theob. Warb. Johns. | |

source that his hearer shall be compelled to give way. ... He never proves his case; but he so ably defends his cause that he invariably gains the day.

Postes] SCHMIDT (1875): Post-horse[s].—*N.E.D.* quotes no earlier example.

trauell-tainted] SCHMIDT (1875): Weakened, exhausted by traveling.—ONIONS (1911): Travel-stained.—*N.E.D.* does not define the compound, but the data it collects would seem to support Onions rather than Schmidt.

42. *that*] So that. See note on I.i.198.

42-3. *the ... Rome*] RANN (ed. 1789): Julius Cæsar.—HUDSON (ed. 1880): I cannot tell whence the Poet got his hint for this epithet *hook-nosed*; perhaps from some of the Dictator's coins, engravings of which were doubtless printed in his time.—[H. N. PAUL, Esq., calls my attention to the medallion-portrait of Caesar in North's translation of Plutarch, which shows, in profile, a nose with a hook.—STOKES (1924, p. 51) collects Sh.'s many references to Julius Caesar.—RIDLEY's statement (ed. 1934) that Q reads *nosoe* (actually *nosde*) is a mistake.—ED.]

43. *Rome*] Q *Rome, there (their) cosin*, (see textual notes).—CAPELL (*Notes*, 1779, p. 179) attributes the omission of these words from F to Sh.—COLLIER (ed. 1842): The quarto adds unintelligibly "their cousin" ... Possibly Falstaff meant to claim relationship, in point of valour, with Julius Cæsar, and called him "*my cousin*".—DELIUS (ed. 1857): Perhaps the MS. read *your cousin*, so that Julius Caesar was jokingly designated the prince's cousin.—COWL (ed. 1923): The words ... may have been a part of the sentence, as first drafted, which the author rejected but omitted to cancel. The "hook-nosed fellow of Rome" was perhaps an afterthought.—IDEM (*Sources*, 1928, pp. 50 f.) [pursuing the same idea]: This is suggested by the corruption of the text of Q, which would seem to indicate a reading *their* or *the cozening* (I came, saw, and overcame), and by the echoes of the text, which would lead us to expect something like "the conquering Cæsar." It is significant that three of the four parallel passages [Jonson, *Every Man in his Humour* (1616) II.ii; Fletcher & Massinger, *The Beggar's Bush* (1622) v.ii; Massinger, *The Maid of Honour* (1622) II.i; Hon. James Howard, *The Mad Couple* (1672) IV.v] refer to Cæsar

John. It was more of his Courtesie, then your defer-
uing. 45

Falst. I know not: heere hee is, and heere I yeeld
him: and I befeech your Grace, let it be book'd, with
the rest of this dayes deedes; or I fweare, I will haue it
in a particular Ballad, with mine owne Picture on the top 49

44. *It]* *Then, cousin, it* Anon apud Her. Cowl.
Cam. 48. *I fweare]* Ff, Rowe, Knt. by
47. *book'd]* *bookte* Q. *booked* Varr. *the Lord* Q, Pope et cet.
'03, '13, '21, Sing. Knt, Coll. Dyce, 49. *Ballad]* *ballad else* Q, Pope et
Sta. Hal. Cam. Glo. Ktly, Del. Craig, seq.

by name, and that three of them describe Cæsar as a conqueror.—RIDLEY (ed. 1934): The words as they stand seem quite irrelevant; nevertheless there they are. (Is there possibly underlying it 'thrasonic,' cf. *As You Like It* [v.ii.29, "Caesar's thrasonical brag of 'I came, saw, and overcame'"]).—[I cannot see that these words are altogether unintelligible. "There, cousin; I came, saw, and overcame" hardly defies explanation. *Cousin* is properly used by a prince to an equal or to a noble; it is sometimes used between equals of noble rank, as by Westmoreland in addressing Mowbray at iv.ii.85. Falstaff, of course, has no business using it in speaking to the prince, but he never lacks effrontery. Indeed, the very point of the joke may lie in his giving himself the airs of a second Cæsar. Cf. *1 Henry IV* v.iv.141, "I look to be either earl or duke, I assure you". It is hardly one of Falstaff's best jokes, and I am not altogether convinced that the text is sound and that Cowl may not be right in thinking that the passage has been revised, but thus, I think, we may put the best face on the matter at this late day. In any case, *their* for *there* in the catchword on the preceding page is a not uncommon kind of typographical error. If the omission of the phrase from F is not due to correct reading of what the Q compositor read wrongly, it may be one of those inadvertent omissions of which there are a good many in F.—ED.]

I ... ouer-came] SANDYS (*Sh.'s England*, 1916, i. 270): The sentence in North's Plutarch (*Life of Julius Cæsar*, c. 50), '*veni, vidi, vici*: to wit, "I came, I saw, I overcame"', is the source of the quotation and of the rendering of these three words.

44-5.] H. SHARPE (*N.S.S. Trans.* 1880-6, p. 541): It is very difficult to speak metre to Falstaff, that is, to exercise authority over him. His drollery is too much for everybody. Prince John tries to speak metre to him [ll. 26-31], but has to give it up.

deseruing] SCHMIDT (1874): Merit.

46-56.] This speech was translated by Voltaire (in a note on a passage in chapter xv of *L'homme aux quarante écus* (1768); *Œuvres complètes*, published by Garnier, xxi, 1879, p. 366) as the presentation of a prisoner by "milord Falstaff, chef de justice," to the king, and scornfully held up as an example of the indecorous manner of speech which "le divin Shakespeare" put into the mouths of tragic heroes and of the critical incompetence of Lord Kames, who had praised its wit. See LOUNSBURY, *Sh. & Voltaire* (1902), pp. 250 f.—ED.

49. a particular Ballad] A ballad of my own (*N.E.D.*, Particular a. 3).—

of it (*Colleuile* kissing my foot:) To the which course, if 50
 I be enforc'd, if you do not all shew like gilt two-pences
 to me; and I, in the cleare Skie of Fame, o're-shine you
 as much as the Full Moone doth the Cynders of the Ele-
 ment (which shew like Pinnes-heads to her) beleue not
 the Word of the Noble: therefore let mee haue right, 55
 and let desert mount.

Iohn. Thine's too heauie to mount. 57

- | | |
|--|---|
| 50. of it] <i>on't</i> Q, Cam. +, Irv. Craig, Neil. | i. <i>pins' heads</i> Theob. ii, Warb. Johns. ii, Cap. Var. '78 et seq. |
| 51. enforc'd] Ff, Rowe, +, Varr. '73, '85, Wh. Irv. Neil. enforced Cap. et cet. | <i>beleue</i>] <i>I believe</i> Knt. 57, 59, 62, 64, 73, 75, 87. Iohn.] Prince Q. Pr. J. Cap. Lan. Rowe, +, Varr. Rann, Cam. +, Huds. et seq. P. John. Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Wh. i, Hal. Ktly, Del. (subs.). |
| <i>shew</i>] <i>shew it</i> F ₃ . | |
| 52. me;] <i>mee</i> , Q, F ₂ , Knt, Coll. Dyce, Wh. Hal. Cam. +, Del. et seq. | |
| 54. Pinnes-heads] <i>pin's heads</i> Johns. | |

By *ballad* Falstaff means a narrative in doggerel verse, fitted to a popular tune, celebrating his martial exploit, and printed on a folio sheet for sale. Such ballads were often tricked out with rude woodcuts. Sold soon after the events they commemorate, they served a journalistic purpose as well as providing popular songs. See FIRTH (*Sh.'s England*, 1916) ii. 511 ff.—ED.

50. of] On Q *on* see note on I.iii.108.

51. gilt two-pences] DOUCE (1807, i. 471): It was the practice [fraudulently] to gild the smaller pieces of silver coin in the reign of Elizabeth.

52, 54. to] Compared to. See FRANZ (3 ed., 1924) §529.

52-4. in ... Element] GILBERT (*N. & Q.* clxiv, 1933, p. 389): One of the *imprese* of [Scipion] Bargagli [in *Dell' Imprese*, 1589] shows the moon surrounded by stars, with the motto *Inter omnes*. In the discussion appears the quotation from Horace: "micat inter omnis Iulium sidus, velut inter ignes luna minores." (*Odes* I.xii.46-8). ... While the Horatian passage was probably known to Shakespeare, its use and illustration as an *impresa* may have come under his eye.

52. o'er-shine] SCHMIDT (1875): Outshine.—[*N.E.D.* quotes only *Titus* I.i.317 and Carlyle.]

53-4. Cynders ... Element] STEEVENS (ed. 1793): A ludicrous term for the stars.—CLARKE (ed. 1865): Falstaff, by his superbly slighting names for exalted objects, magnificently places himself above all things; so that planets, emperors, &c., seem but poor and minim in comparison, while princes and heroes dwindle into "gilt two-pences" beside him.—ONIONS (1911): [*Cinders* =] embers (pieces of glowing coal).—*N.E.D.* (Element *sb.* 10): The sky; ? also, the atmosphere. *Obs.*—[Cf. *Caesar* III.i.63, "The skies are painted with unnumber'd sparks".]

57.] HERFORD (ed. 1928): Falstaff's magnetism operates even on Prince John, extracting from him some cumbrous attempts at wit; but Falstaff has

Falst. Let it fhine then. 58

Iohn. Thine's too thick to fhine.

Falst. Let it doe something (my good Lord) that may 60
doe me good, and call it what you will.

Iohn. Is thy Name *Colleuile*?

Col. It is (my Lord.)

Iohn. A famous Rebell art thou, *Colleuile*.

Falst. And a famous true Subiect tooke him. 65

Col. I am (my Lord) but as my Betters are,
That led me hither: had they beene rul'd by me,
You should haue wonne thém dearer then you haue.

Falst. I know not how they fold themfelues, but thou
like a kinde fellow, gau't thy felfe away; and I thanke 70
thee, for thee.

Enter Westmerland.

Iohn. Haue you left purfuit? 73

62-3. Arranged as if verse Steev. Varr. Rann, Wh. Neil. *gaueft* Q,
Varr. '03, '13, Sing. Knt, Sta. Ktly, Mal. et cet.

64. *Colleuile*.] *Coleuile*? Rid. away] Ff, Rowe, Cap. Varr. '78,

65. *And*] Om. Rann. '85, Rann, Mal. Steev. Varr. Sing.

67. *rul'd*] *ruled* Cam. Glo. Huds. i, Knt, Wh. i, Ktly. *away gratis* Q,

Her. Cowl. Pope et cet. 72. [*Scene VII.* Pope, Han. Warb.

68. *wonne*] *bought* Cap. conj. Johns.

69-71. Verse (om. *and*, l. 70) Enter] Q, Ff, Rowe, +, Wh. i.

Anon. apud Cam. Re-enter Cap. et cet.

69. [*Aside.* Nicholson. 73. *Haue*] Ff, Rowe, Varr. '78, '85,

70. *gau'ft*] Ff, Rowe, +, Cap. Rann, Knt, Craig. *Now, haue* Q,
Pope et cet.

no mind to bandy wit with such an antagonist, and breaks off with ill-disguised impatience.

59. *thick*] DEIGHTON (ed. 1893): In a double sense, thick in bulk, and thick in opacity.

61. *doe me good*] Though I cannot find it in *N.E.D.*, *to do some one good* is certainly almost a technical expression for promoting some one's fortunes. Cf. the letter of Lord Howard of Effingham to Sir Robert Cecil, 28 April 1595: "In favour of Mr. Buck, whom Her Majesty, talking with Mr. John Stanhope, herself named, showing a gracious disposition to do him good, and think him fit, as sure he is, for one of the two offices of Mr. Necasius, that is called unto God's mercy" (Hatfield MSS. v. 189); *Much Ado* 1.i.252, "your highness now may do me good"; *Richard III* iv.iii.33.—ED.

67. *hither*] WALKER (*Sh.'s Versification*, 1854, p. 106): A monosyllable.

69-73.] For A. E. MORGAN's explanation of the differences between Q and F see p. 496.

73.] AX (1912, p. 78): Lancaster's words ... may be backed by Holinshed's account iii. 530 [p. 536 below]: "Wherevpon their troops scaled and fled their

West. Retreat is made, and Execution stay'd.

Iohn. Send *Colleuile*, with his Confederates, 75
To Yorke, to present Execution.

Blunt, leade him hence, and see you guard him sure.

Exit with Colleuile.

And now dispatch we toward the Court (my Lords)
I heare the King, my Father, is sore sicke. 80

Our Newes shall goe before vs, to his Maiestie,
Which (Cousin) you shall beare, to comfort him:
And wee with sober speede will follow you. (H)

Falst. My Lord, I beseech you, giue me leaue to goe 84

75. *Colleuile*, ... *Confederates*,] *Colleuile* ... *confederates* Q. *Colevile then* ... *confederates* Pope, +. *Colevile here*, ... *confederates*, Cap. *Colevile* ... *confederates* Var. '73, Cam. +, Irv. Craig, Neil.

76. *Execution*,] *execution*, Q. *execution*:— Cap. Mal. Steev. Varr. Sing. Knt, Dyce, Sta. Hal. Huds. i. *execution*: Cam. +.

78. *Exit* ...] F₂, Pope, +, Var. '73. Om. Q. *Exit Colleuile*. F₃F₄, Rowe (subs.). *Exit Colevile* guarded. Coll. Wh. i, Del. Exeunt Blunt and others with *Colevile*. Cam. +, Dyce ii, iii, Huds. Irv. Neil. (subs.). *Exit Blunt and Others with Colevile*, guarded.

Craig. Exeunt Some with *Colevile*. Cap. et cet. (subs.).

79. *we*] *me* Warb.

toward] tow'rd Pope, +.

(*my Lords*)] Ff. *my lordes*, Q. *my lords*. Coll. Wh. i, Ktly, Del. Irv. *my Lords*; Rowe et cet. (subs.).

80. *sicke*.] Neil. *sick*, Q, Ff. *sick*; or *sick*: Rowe et cet.

82. (*Cousin*)] *cousin* [addressing *Westmoreland*], Craig.

84-6. *My* ... *report*.] Three lines of verse ending *go* ... *court*, ... *report*. Dyce, Hal. Cam. +, Coll. iii et seq. (Coll. conj.).

84. *I*] Om. Dyce ii, iii, Huds. i (Walker conj.).

waies: but being pursued, manie were taken, manie slaine, and manie spoiled of that that they had about them".

74. *Retreat*] *N.E.D.* (*Retreat sb.* 2b): *Mil.* The recall of a pursuing force. *Obs.*⁻¹ [Quotes this line only.]

stay'd] *N.E.D.* (*Stay v.*¹ 25): To stop, arrest, delay, prevent [quoting this line].

76. *present*] See note on IV.i.183.

77. *Blunt*] See note on I.i.24.

sure] See note on II.i.24.

79. *dispatch*] *N.E.D.* (*Dispatch v.* 8): To hasten away.—[Cf. II.iv.15.]

80.] Ax (1912, p. 78): We only can repeat that the allusions to the King's sickness ... are unhistorical or at least predated.

83. *sober*] *N.E.D.* (*Sober a.* 5b): Of bearing, movement, etc.: Showing no trace of haste, impatience, or the like [quoting this line].

84-6.] In spite of WALKER (*Crit. Exam.*, 1860, i. 2), JANSSEN (1897, p. 91), and a number of editors (see textual notes), it is, I think, far from certain that the metrical regularity, if it may be so called, of this speech is intentional. The fact that Q lacks '*pray*' almost makes one think that some 17th-century Walker has been tinkering at the line. Q also prints ll. 87-8 as prose.—ED.

through Gloucestershire: and when you come to Court, 85
stand my good Lord, 'pray, in your good report.

John. Fare you well, *Falstaffe*: I, in my condition,
Shall better speake of you, then you deferue. *Exit.*

Falst. I would you had but the wit: 'twere better [gg3^{vb}]
then your Dukedome. Good faith, this fame young fo- 90

85. *Gloucestershire*] *Glostershire* Q, 'pray, stand, my good lord, ... report.
Pope, +, Cap. Varr. Rann, Mal. Var. '73. pray let me stand, my good
Steev. Varr. Sing. Knt, Coll. Dyce, lord, ... report. Johns. conj.

Wh. i, Hal. Del. Huds. i. *Gloucester-* 87-8. Prose Q, Johns. i.
shire F₃F₄, Rowe i. *Glou'stershire* 88. Exit.] Om. Q. Exeunt All but
Wh. ii. *Falstaff.* Cap. Dyce, Hal. Cam. +,

86. stand my good Lord, 'pray, ... Huds. et seq. (subs.). Exeunt. Coll.
report.] stand my good lord ... report. iii.

Q, Cap. 'pray, stand ... report, my 89. but] Om. Q, Cap.
lord. Pope, Han. 'pray, stand my good 90. Dukedome.] dukedome, Q.
Lord ... report. Theob. Warb. Johns.

86. stand ... Lord] See note on III.ii.225-6.

87.] RITSON (apud Steevens, ed. 1793, viii. 595): "Farewell, Oldcastle, I in my condition". [See note on II.iv.365.]

in my condition] STEEVENS (Var. '73): I.e. in my place as a general officer.—[Cf. I. 2. above.]

89-127.] STOLL (*Sh. Studies*, 1927, pp. 426 f.): The famous soliloquy ... is the epilogue to the old reveller's military career and the epitome of his character. His is 'Dutch courage,' 'pot valour,' he (by the convention of the soliloquy) is free to acknowledge. It is an old saw and a familiar fact that wine makes cowards brave, ... and Falstaff speaks out (though behind his hand) when he says that men are but fools and cowards without it.

89-99. I ... inflammation] COURTENAY (1840, i. 159): There is no ground for imputing to [Prince John] more sobriety than is allowed to his brothers.—JOHNSON (ed. 1765): Falstaff speaks here like a veteran in life. The young prince did not love him, and he despaired to gain his affection, for he could not make him laugh. Men only become friends by community of pleasures. He who cannot be softened into gayety cannot easily be melted into kindness.—COLERIDGE (1813; ed. Raysor, 1930, i. 234): [Falstaff's] pride [is] gratified in the power of influencing a prince of the blood, the heir apparent, by means of [his wit]. His dislike [is] grounded on this to the Duke of Lancaster, first expressing his overrating of wit, and his mortification whenever his own failed.—HUDSON (ed. 1852): The Poet meant no doubt to have it understood ... that the frozen regularity, which was proof against all the batteries of wit and humour, was all of a piece, vitally, with the moral hardness which would not flinch from such an abominable act of perfidy as that towards the Archbishop and his party.

89. but] On the omission of this word from Q see p. 505.

wit] DELIUS (ed. 1857): *Scil.* to speak better of me etc.—[See note on I.ii.157.]

90. Dukedome] COWL (ed. 1923) suggests that Falstaff thus refers to the prince's *condition* (l. 87).

ber-blooded Boy doth not loue me, nor a man cannot 91
 make him laugh: but that's no maruaile, hee drinkes no
 Wine. There's neuer any of these demure Boyes come
 to any prooffe: for thinne Drinke doth fo ouer-coole
 their blood, and making many Fish-Meales, that they 95
 fall into a kinde of Male Greene-sicknesse: and then,
 when they marry, they get Wenches. They are generally 97

91. *nor*] Om. Pope, Han. *over-cool their blood* Anon. apud Cam.
 93. *Wine.*] *wine*, Q. 97. *Wenches.*] Ff, Rowe, +, Var.
 any] *none* Q, Cam. +, Irv. '73, Coll. Wh. i, Ktly, Del. Craig,
 Craig, Neil. Neil. *wenches*, Q. *wenches*: Cap. et
 94-5. *Drinke ... Fish-Meales*] *drink* cet. (subs.).
and making many fish-meals doth so

90-1. *sober-blooded*] ONIONS (1911): Calm.

91-2. *nor ... laugh*] CLARKE (ed. 1865): A quality deeply distasteful to Shakespeare [and] to his finest characters.

91. *nor ... cannot*] See note on I.i.231, and cf. l. 93 below (Q).

92-3. *hee ... Wine*] Miss ANDERSON (1927, pp. 47 ff.) gives an account of the idea of the revivifying power of wine. Cf. *Much Ado* I.i.216-7, *Richard III* v.iii.72-4, *Henry V* III.v.18-22.—NOBLE (1935, pp. 179 f.) quotes Ecclesiasticus xxxi. 28: "Wyne measurably drunken, is a reioycing of the soule and body: A measurable drynking, is health to soule and body."

94. *prooffe*] *N.E.D.* (Proof *sb.* 7): That which anything proves or turns out to be; the issue, result, effect, fulfilment; esp. in phrase *to come to proof*. *Obs.*

94-7. *for ... Wenches*] T. DAVIES (1784, i. 311): What Shakspeare says ludicrously of thin potations, or water-drinking, is confirmed by no less authority than that of Hippocrates himself, in his Treatise on Diet, [I. xxvii, ed. Jones, 1923-31, iv. 264]. It has likewise been proved, that, in the East-Indies, where they drink no wine, the number of the women exceeds that of the men considerably. As to fish-diet, the common opinion is against Falstaff; for it is by many supposed to be of a prolific nature.—COWL (ed. 1923): Suggested perhaps by Nashe, *Summer's Last Will* [1096-8, ed. McKerrow, 1904-10, iii. 268]: "I beseech the gods of good fellowship, thou maist fall into a consumption with drinking smal beere. Euery day maist thou eate fish ... Venison be *Venenum* to thee."

94. *thinne Drinke*] SCHELENZ (1914, p. 297): Beer. Cf. *Henry V* III.v.18-22: "Can sodden water, A drench for sur-rein'd jades, their barley broth, Decoct their cold blood to such valiant heat? And shall our quick blood, spirited with wine, Seem frosty?"—[This is right, I think, *pace* Davies (see preceding note).—ED.]

96. *Male Greene-sicknesse*] BUCKNILL (1860, p. 155): The physiology of this opinion is unquestionably sound, for a low diet would, above all things, tend to impoverish the blood. The phrase ... obviously indicates that Shakespeare knew that green sickness, *chlorosis*, was a disease almost peculiar to women.

97. *get Wenches*] *N.E.D.* (Get *v.* 26): To beget, procreate (said of the male

Fooles, and Cowards; which fome of vs should be too, 98
but for inflammation. A good Sherris-Sack hath a two-

99-100. *two-fold*] *too fold* Johns. ii.

parent); now only of animals. (Wench *sb.* 1a): A female child. [Without invidious connotation.]—The current superstition, however, looked on the getting of wenches as an effect of drinking: cf. Marston: *The Fawn* II.i.166 ff. (*Works*, ed. Bullen, 1887, ii. 141-2): "he should have ... blown up their flesh, held them from exercise, rolled them in feathers, and most surely seen them drunk once a day; then would they at their best have begotten but wenches"; Middleton: *The Phoenix* II.iii (*Works*, ed. Bullen, 1885, i. 155-6): "Strangers are drunken fellows, I can tell you; they will come home late a' nights, beat their wives, and get nothing but girls"; Beaumont & Fletcher: *The Woman-hater* II.i (*Works*, ed. Glover & Waller, 1905-12, x. 85): "[You, Oriana, were] Begot when your father was drunk"; May: *The Heir* (Hazlitt's Dodsley, 1875, xi. 524): "I lay my life 'twill prove a girl, because 'twas got in drink". The point of the joke about Bardolph in *Merry Wives* I.iii.21 seems to be an accusation of effeminacy (ed. Greg, p. 61).

99. **inflammation**] *N.E.D.* (Inflammation 2): The action of inflaming mentally, of firing the mind, passions, senses, etc. (in [this passage] with liquor) [quoting this line as its earliest example].

99-119.] RICHARDSON (1789; 5 ed., 1797, p. 265): Another very exquisite species of wit consists in explaining great, serious, or important appearances, by inadequate or trifling causes. This, if one may say so, is a grave and solemn species; and produces its effect by the affectation of formal and deep research. —HOLT WHITE (apud Steevens, ed. 1793) quotes *The School of Salerne's Regiment of Health* (ed. 1634), p. 33: "Heere obserue, that the witte of a man that hath a strong braine, is clarified and sharpened more, if hee drinke good Wine, then if hee dranke none, as *Auicen* sayth. And the cause why, is by reason that of good Wine (more then of any other drinkes) are engendred and multiplyed subtile spirits, cleane and pure. ... After the opinion of *Auicen*: *These Wines are good for men of colde and flegmaticke complexion*. For such Wines redresse and amend the coldnesse of complexion: and they open the opilations and stoppings, that are wont to be ingendred in such persons, and they digest Phlegme, and they helpe nature to conuert and turne them into bloud."—BUCKNILL (1860, pp. 156 f.): The first of the two-fold operations of sack is founded upon a singular theory of Hippocrates, which will be best given in this place, by a quotation from the learned *History of Physic*, by Daniel Le Clerc, written in Shakespeare's century. "*Of the Brain*. ... But there is this further of the brain; that the head being hollow and round, draws incessantly, like a sort of cupping-glass, the moisture from the rest of the body, which rises in a vapour; after which, it being over-charged, it sends it down to the lower parts, especially the glands, from whence come defluxions and catarrhs. Hippocrates, in some places, makes the brain the seat of wisdom and understanding, although, as we have seen before, he lodges the soul, which is the same thing with the understanding, in the left ventricle of the heart." The crudy vapours which environ the brain are thus explained as the moisture which rises to this organ "in the form of a vapour," and which being of a

fold operation in it: it ascends me into the Braine, dryes 100
me there all the foolish, and dull, and cruddie Vapours,
which enuiron it: makes it apprehensiue, quicke, forge-
tiue, full of nimble, fierie, and delectable shapes; which 103

100. *it:*] Ff, Rowe, +, Coll. Wh. i.

it, Q. *it*. Cap. et cet.

101. *and dull*] *dull* Pope, +.

cruddie] Coll. *crudy* Q, Ff et

cet.

103. *nimble, fierie,*] *nimble fiery*
Cam. i, Glo. Wh. ii, Craig, Her.

watery nature from thin potations, Sir John would, no doubt, think foolish, dull and crude, in comparison with the more stimulating and generous exhalations of a good 'sherris sack.' It will be observed that Shakespeare follows Hippocrates in attributing not only this humoral function, but also the intellectual functions to the cerebral organ, or rather, in confounding the two together.—LOENING (*Jahrbuch* xxxi, 1895, pp. 15 f.): This is Falstaffian humor, but by no means entirely an invention of his phantasy in praise of sack-drinking. In contemporary literature, e.g. in Bright's *Treatise of Melancholie*, there are quite similar statements regarding the influence of wine on mind and spirits, except that here the favorable influence is attributed to moderate consumption, about which Falstaff wisely says nothing.—COWL (*Sources*, 1928, p. 7): Bacchus' speech in praise of wine in [*Summer's Last Will and Testament* 968 ff.] suggested the form and much of the substance of Falstaff's eulogy of sack.

99. *Sherris-Sack*] MALONE (apud Steevens, ed. 1793): The epithet *sherry* or *sherris*, when added to sack, merely denoted the particular part of Spain from whence it came [i.e. Xeres]. ... *Sherris-Sack* was therefore what we now denominate Sherry.—STAUNTON (ed. 1858), who has a long note on the subject, maintains that sack [i.e. *sec* = dry] was a dry wine, and WHITE (ed. 1859), who has another, that it was a white wine.

100-1. *me ... me*] See note on II.i.38.

101. *dull*] SCHMIDT (1874): Not bright, dim, clouded.

cruddie] *N.E.D.* calls this an obsolete form of *curdy* and quotes this line under *Curdy* *a.* 2, "full of curd-like coagulations, resembling curded milk; curd-like in consistency or appearance". Cf. Spenser, *Epithalamion* 175, "Her brest like to a bowle of creame vncrudded". Usually explained as *raw*, *crude*.

Vapours] *N.E.D.* (*Vapour sb.* 3): *pl.* In older medical use: Exhalations supposed to be developed within the organs of the body (esp. the stomach) and to have an injurious effect upon the health.

102. *apprehensiue*] *N.E.D.* (*Apprehensive a.* 3): Of mental faculties and their operations: Showing apprehension or grasp of a subject; intelligent, discerning, quick. [Quotes no example earlier than 1621.]

102-3. *forgetiue*] JOHNSON (ed. 1765): From *forge*; inventive, imaginative.—*N.E.D.* (*Forgetive a.*): A Shaksperian word, of uncertain formation and meaning. Commonly taken as a derivative of *Forge v.*¹, and hence used by writers of the 19th c. for: Apt at 'forging', inventive, creative.—DEIGHTON (ed. 1893): Cp. *Hamlet* IV.vii.89, "in forgery of shapes and tricks."—COWL (ed. 1923) quotes *Henry V* v.Prol.23, "In the quick forge and working-house of thought".

deliuer'd o're to the Voyce, the Tongue, which is the
 Birth, becomes excellent Wit. The fecond propertie of 105
 your excellent Sherris, is, the warming of the Blood:
 which before (cold, and fetled) left the Liuer white, and
 pale; which is the Badge of Pufillanimitie, and Cowar-
 dize: but the Sherris warmes it, and makes it course
 from the inwards, to the parts extremes: it illuminateth 110

104. *deliuer'd*] *deliuered* Q, Varr. *cold and fettled*, Pope, Han. Warb.
 '03, '13, '21, Sing. Knt. Dyce, Sta. Johns. Var. '73. *which, before cold*
 Coll. ii, iii, Hal. Cam. Glo. Ktly, Her. *and fettl'd*, Cap. Var. '78 et seq.
 Cowl. 108. *pale;*] *pale*, Q, Cap. Var. '78
o're] *over* Var. '73. et seq.
the Voyce,] Om. Huds. i (Sta. 110. *inwards*] *inward* Cowl conj.
 conj.). *extremes:*] F₂. *extreames*, Q.
the Tongue,] *in the tongue*, *extreme:* F₃F₄, Rowe, +, Cap. Dyce,
 Han. Om. Sta. conj. Hal. Cam. +, Coll. iii, Huds. *ex-*
 105. *Birth*] *breath* Vaughan. *extremes*. Neil. *extreme*. Var. '73 et cet.
becomes] *become* Han. Dyce ii, *extremest:* Schmidt.
 iii, Huds. i. *illuminateth*] *illumineth* Q,
 107. *which ... fetled*)] *which before* Cap. Var. '78 et seq.

103. *fierie*] SCHMIDT (1874): Ardent, spirited.

shapes] *N.E.D.* (Shape *sb.* 6c): An imaginary, spectral, or ethereal form. Now rare.

104. *the Voyce, the Tongue*] STAUNTON (ed. 1858): *Tongue* was, possibly, only an interlineation, the poet not having determined whether to adopt "*voice*" or "*tongue*".—PINK (ed. 1935): If the text is correct, these two nouns are in apposition.

which] DELIUS (ed. 1857) says that the antecedent is contained in *deliuer'd o're*.

105. *becomes*] See note on I.iii.114.

Wit] See note on I.ii.157.

105-16. *The ... Sherris*] MOYES (1896, p. 11): The beliefs of Hippocrates that the liver was the great organ of blood-making, and that it had also a faculty of generating heat, throw light upon [this passage].—See BUCKNILL (1860, pp. 157 f.) for a fuller explanation.—SIGISMUND (*Jahrbuch* xvii, 1882, p. 45) notes that alcohol actually lowers rather than raises the temperature of the body, but by accelerating the beat of the heart and the circulation it may bring a specious warmth to chilled parts of the body.

107. *setled*] *N.E.D.* (Settled *ppl.a.* 6): Of a liquid: Not flowing, stagnant, coagulated [quoting this line as its earliest example].—[But cf. 2 *Henry VI* III.ii.160, *Romeo* IV.v.26.]

Liuer] See note on I.ii.161-2.

108. *which*] I.e. a white liver.

109. *course*] BUCKNILL (1860, p. 158): We must not overlook the very distinct terms in which Shakespeare, in this passage, refers to the motion of the blood.

110. *inwards*] SCHMIDT (1874): Plur. = the inner parts of the body.

the Face, which (as a Beacon) giues warning to all the 111
 reft of this little Kingdome (Man) to Arme: and then
 the Vitall Commoners, and in-land pettie Spirits, muster
 me all to their Captaine, the Heart; who great, and pufft
 vp with his Retinue, doth any Deed of Courage: and this 115
 Valour comes of Sherris. So, that skill in the Weapon
 is nothing, without Sack (for that fets it a-worke:) and
 Learning, a meere Hoord of Gold, kept by a Deuill, till
 Sack commences it, and fets it in act, and vse. Hereof 119

113. *Commoners*] *commoners* ii, iii, Huds. i. *this* Q, Pope et cet.
 Johns. i. *this*] *thus* Furness.
 114. *Pufft*] *puffed* Varr. '03, '13, 116. *Sherris*. So,] *sherris*, *fo* Q.
 '21, Sing. Knt, Coll. Dyce, Sta. Hal. 118. *Hoord*] *whoord* Q. *Hoard* F₃F₄
 Cam. Glo. Ktly, Del. Craig, Her. et seq.
 Cowl. 119. *commences*] *commerces* Heath.
 115. *his*] Ff, Rowe, Cap. Sta. Dyce *conjures* Jervis.

extremes] WALKER (*Crit. Exam.*, 1860, i. 236) thinks the final *s* interpolated. SCHMIDT (1874) conjectures *extremest*. But I do not know that the text really needs correction. JESPERSEN (*A Modern English Grammar*, 2 ed., 1922, ii. 43) says: "In M.E. we have a few instances of French adjectives taking the (French) plural ending *s*; in Chaucer ... only when the adjective is placed after its substantive. ... To French law language are due *heirs males*, *letters patents* and ... *by these presents*."—ED.

112. *little Kingdome (Man)*] Man is also compared to a kingdom explicitly in *John* iv.ii.246 and *Caesar* ii.i.68, implicitly in *Troilus* ii.iii.170, *Macbeth* i.iii.140, and *Coriolanus* i.i.94 ff. The idea is related to that of the microcosm, man as a little world, on which see Miss ANDERSON (1927), pp. 61 ff.

113. *Vitall ... Spirits*] I.e. the vital spirits. BUCKNILL (1860, pp. 158 ff.) quotes *The History of Gargantua and Pantagruel* III. iv: "The heart doth in its left-side ventricle so thinnify the blood, that it thereby obtains the name of spiritual; which being sent through the arteries to all the members of the body, serveth to warm and winnow the other blood which runneth through the veins. ... At last it is made so fine and subtle within the rete mirabile, that thereafter those animal spirits are framed and composed of it; by means whereof the imagination, discourse, judgment, resolution, deliberation, ratiocination, and memory have their rise, actings, and operations."

in-land] *N.E.D.* (*Inland a.*): Of or pertaining to the interior part of a country or region.—COWL (ed. 1923): From the neighbourhood of the heart, the capital of the little kingdom of man.

114. *who*] See note on III.i.24.

great] *N.E.D.* (*Great a.* 4): Full or 'big' with courage, emotion, or pride. Often qualifying *heart*. *Obs.* [Quotes this line.]

116. *Valour ... Sherris*] Cf. *Tempest* III.ii.25-7, "Was there ever a man a coward that hath drunk so much sack as I to-day?"

118. *kept by a Deuill*] STEEVENS (Var. '78): It was anciently supposed that all the mines of gold, &c. were guarded by evil spirits.

comes it, that Prince *Harry* is valiant: for the cold blood 120
 hee did naturally inherite of his Father, hee hath, like
 leane, stirrill, and bare Land, manured, husbanded, and
 tyll'd, with excellent endeauour of drinking good, and (H^v)
 good store of fertile Sherris, that hee is become very hot,
 and valiant. If I had a thousand Sonnes, the first Principle 125
 I would teach them, should be to forfwere thinne Pota-
 tions, and to addic't themfelues to Sack. *Enter Bardolph.*
 How now *Bardolph*?

Bard. The Armie is discharged all, and gone.

Falst. Let them goe: Ile through Gloucestershire, 130

- | | |
|---|---|
| 120. Harry] Henry Han. ii. | 127. Enter ...] After l. 128 Q. |
| 122. <i>stirrill</i>] <i>sterile</i> Q, Dyce, Coll. | Bardolph] Bardolfe Q. |
| ii, Wh. Hal. Cam. +, Huds. et seq. | 128. Bardolph] <i>Bardolfe</i> Q. Bar- |
| 123. <i>tyll'd</i>] Q, Ff, Rowe, +, Var. | dolph F ₃ . Bordolph Rowe ii. |
| '73, Wh. Huds. Irv. Neil. <i>tilled</i> Cap. | 129. <i>The</i>] <i>Thy</i> F ₄ . |
| et cet. | 130. <i>goe:</i>] <i>goe</i> , Q. <i>go</i> . Cap. et seq. |
| 123-4. <i>good, and ... of</i>] <i>good (and ...</i> | <i>Gloucestershire</i>] <i>Glostershire</i> Q, |
| <i>of</i>) Cap. | Theob. i, Han. Cap. Mal. Steev. |
| 125. <i>Principle</i>] Ff, Rowe, Knt, | Varr. Sing. Knt, Coll. Dyce, Wh. i, |
| Wh. i. <i>humane principle</i> Q, Pope, | Hal. Del. Huds. i. Gloucestershire |
| Theob. Han. Warb. Cap. Cam. Glo. | F ₃ F ₄ , Rowe, Pope, Varr. '78, '85, |
| Wh. ii, Irv. Her. Neil. <i>human prin-</i> | Rann. |
| <i>ciple</i> Johns. et cet. | |

119. *commences*] CAPELL (*Notes*, 1779, p. 180): *I.e.* makes a beginning in't; taps it, as is the vulgar expression, and sets it a running.—TYRWHITT (Var. '78): It seems probable to me, that Shakespeare in these words alludes to the Cambridge *Commencement*; and in what follows to the Oxford *Act*: for by those different names our two universities have long distinguished the season, at which each of them gives to her respective students a complete authority *to use those hoards of learning*, which have entitiled them to their several degrees in arts, law, physic, and divinity.—*N.E.D.* (*Commence v.* 4c) bears Tyrwhitt out.

in act] *N.E.D.* (*Act sb.* 4b): *In act*: in the process, in the very doing.

120-5. *for ... valiant*] TILLEY (*M.L.N.* xxxix, 1924, p. 155) refers this idea to the proverb "Good wine makes good blood".

122. *manured*] *N.E.D.* (*Manure v.* 2): To till, cultivate (land). *Obs.*

husbanded] SCHMIDT (1874): Till[ed], cultivate[d].

123. *endeauour*] SCHMIDT (1874): Effort, labour, exertion.

124. *good store*] *N.E.D.* (*Store sb.* 4): (More fully, *great, good store*), abundance, large number or quantity (of something).

fertile] *N.E.D.* (*Fertile a.* 2): Causing or tending to promote fertility.
fig. [Quotes this line only.]

that] So that. See note on 1.1.198.

125. *Principle*] Q *humane principle*.—ROLFE (ed. 1880): *Humane* is the only spelling of the word in the early eds. even when it is equivalent to the modern

and there will I visit Master *Robert Shallow*, Esquire: I 131
 haue him already tempering betweene my finger and my
 thombe, and shortly will I seale with him. Come away.

Exeunt. 134

132. *tempering*] *tempring* Q. *tem-*
p'ring Kit.

133. *will* Π *I'll* Cap. conj.

seale] *deal* Wh. ii. *both hand*
and seal Herr.

him.] *him*, Q.

134. *Exeunt.*] Om. Q.

human, and the accent in verse is regularly on the first syllable.—*N.E.D.*
 (Human *a.* 3): Belonging or relative to man as distinguished from God or
 superhuman beings; mundane; secular. (Often opposed to *divine*.)—[See
 FRANZ (3 ed., 1924) §126.]

131. *Master*] CLARKE (*Sh. Key*, 1879, p. 759): Facetiously used *with*
 "esquire".

132. *tempering*] WARBURTON (ed. 1747): A very pleasant allusion to the old
 use of sealing with soft wax.—STEEVENS (Var. '78) quotes Chaucer's *Merchant's*
Tale 186, "Right as men may warm wax with handes plye".

133. *seale with him*] PINK (ed. 1935): Make use of him for my own purposes.

Scena Secunda.

1. Scena Secunda.] Om. Q. Scæna	Rann. <i>Westminster</i> . A Room in the
Secunda. F ₂ . <i>Scene II</i> . Rowe, Rann.	Palace. Cap. Mal. Steev. Varr. Sing.
<i>Scene VIII</i> . Pope, Han. Warb. Johns.	Knt, Coll. Dyce i, Sta. Wh. i, Hal.
<i>Scene IV</i> . Cap. Varr. Mal. et seq.	Ktly. <i>Westminster</i> . The Jerusalem
[the Palace at <i>Westminster</i> .	Chamber. Cam. +, Dyce ii, iii, Del.
Theob. Han. Warb. Johns. Varr.	Huds. et seq.

iv.iv.] Ax (1912, pp. 80 ff.): Sh. in dramatizing the end of Henry IV in scenes of powerful effect, generally closely follows Holinshed. ... On looking however to details, we see that the dramatist here too allows himself, as usual, the greatest liberty; and coincidence of play and history cannot be expected. ... [84] Sh. in these scenes welds together events which in reality are separated by intervals of five and eight years. The suppression of the Archbishop's revolt is immediately followed by the defeat of old Percy, and the King's death happens shortly after these events, whereas the historical dates are: 1405 for the first event, 1408 for the battle of Bramham Moor, and 1413 for the decease of Henry IV.

HERFORD (ed. 1928): The scene marks the transition, covering some years of history, from the close of the rebellion to the last illness and death of the king. Henry has awaited the suppression of the troubles at home to set out on the expedition to the Holy Land, which is to expiate the guilt of his usurpation. Now all preparations are complete, and successive messengers report the collapse of the entire rebel movement; only one thing, 'a little personal strength', is wanting, and the king struggles visibly with the consciousness of approaching death. The dramatic effect of the scene lies partly in this ironic contrast—the successive reports of fortunate events (like an inversion of the posts reporting successive disasters to Job); the king unable to act when every outward impediment to his action is thus removed—partly in the powerful delineation of the king's ebbing but still vigorous mind as death looms near. It is the mark of such a state that old obsessions return in renewed vigour; and the dying king is tortured, notwithstanding the splendid restoration of his son's true nature at Shrewsbury, by the spectre of the prince as king giving his people 'unguided days and rotten times', 'when I am sleeping with my ancestors'. His anxious counsels to Thomas and Clarence [*sic*], in regard to their demeanour to their brother, prepare the way for the great scene with Hal himself which follows [or, rather, is a part of this.—ED.]

Ax (1912, pp. 80 f.) is much troubled by the fact that while the Jerusalem Chamber, in which, according to v.v.257–8, this scene must take place, and in which, according to Holinshed (iii. 541), the king actually died, was in Westminster Abbey, not in Westminster Palace, every indication in this scene—the presence of the princes and the courtiers, the arrival of Prince Hal and the messengers, the attendance of musicians—points to the palace. He is even at pains to explain that the reason why the king does not know the name of a room in his own palace is that, being a usurper, he was not brought up in the royal palaces and even now is a little strange in them. He concludes:

Enter King, Warwicke, Clarence, Gloucester.

2

King. Now Lords, if Heauen doth giue successefull end
To this Debate, that bleedeth at our doores,
Wee will our Youth lead on to higher Fields,

5

2. Enter ...] Ff. Enter the King, Warwike, Kent, Thomas duke of Clarence, Humphrey of Gloucester. Q. Enter King *Henry, Warwick, Clarence, and Gloucester.* Rowe, +, Varr. Rann (subs.). Enter King *Henry*; the Princes, *Thomas, and Humphrey*, his Sons; Earl of *Warwick*, and Others. Cap. Enter King *Henry, Duke of Clarence, Prince Humphrey, Warwick*, and others. Dyce ii, iii. Enter the *King*, the *Princes Thomas of Clarence* and *Humphrey of Gloucester, Warwick*,

and others. Cam. +, Irv. Neil. Enter King *Henry, Clarence, Gloster, Warwick*, and others. Huds. i, Craig. Enter King *Henry, Clarence*, Prince *Humphrey, Warwick*, and Others. Mal. et cet.

Gloucester] *Glocester* F4. Gloster Varr. '78, '85, Rann, Huds. i.

3. *Heauen*] *Heav'n* Rowe, +. *God* Q, Coll. Dyce, Sta. Wh. Hal. Cam. +, Del. et seq.

4. *bleedeth*] *breedeth* Anon. apud Cam.

"The best way out of this difficulty would be to suppose the scene to take place in the King's palace, as most editors have done, and as in fact fits the action best, and to charge the poet with a deviation from his source."

2.] On the Q stage-direction, see p. 490. On the F stage-direction see pp. 512 ff.—Q *Kent*. Edmund Holland, 4th earl of Kent, is mentioned several times in Holinshed's account of the reign of Henry IV. Under the year 1406, e.g., Holinshed remarks on the high esteem in which the king held him and records his marriage; under 1405 "the lord Thomas of Lancaster, and the earle of Kent" burn some French ships at Sluys and lead an English fleet along the French coast; under 1408 he is charged with clearing the coast of pirates and is mortally wounded in an assault on Briac (*D.N.B.*: Briant). His brother Thomas, the 3d earl, who was killed at Cirencester in 1400 in consequence of his rising against King Henry, is of course mentioned by Holinshed (iii. 515). Kent would seem to be another background figure like Sir John Blunt (see note on i.i.24).

Clarence] Ax (1912, pp. 87 f.): As to the persons who attend on the King ..., none is explicitly named by the chronicler except the Prince of Wales. But it is possible that all may have been present, especially his sons, save Thomas, Duke of Clarence, whom the King, in the play, advises how to treat his eldest brother. Thomas, as Sh. could have seen in the chronicle, was at that time in France; for we read in iii. 541: "The duke of Clarence immediatlie vpon knowledge had of his father king Henrie the fourth his death, returned out of Guien into England."

3-12.] Ax (1912, p. 86): As to the monarch's words about the expedition to the Holy Land, this time they may be considered to be historical, for at that time, in 1413, an expedition to Palestine was in fact prepared. [See p. 540 below.]

4. Debate] SCHMIDT (1874): Contest, quarrel.

And draw no Swords, but what are sanctify'd. 6
 Our Nauie is addrested, our Power collected,
 Our Substitutes, in absence, well inuested,
 And euery thing lyes leuell to our wish;
 Onely wee want a little personall Strength: 10
 And pawse vs, till these Rebels, now a-foot,
 Come vnderneath the yoke of Gouernment.

War. Both which we doubt not, but your Maiestie
 Shall foone enioy.

King. *Humphrey* (my Sonne of Gloucester) where is [gg4^a]
 the Prince, your Brother? 16

Glo. I thinke hee's gone to hunt (my Lord) at Wind-
 for.

King. And how accompanied?

Glo. I doe not know (my Lord.) 20

King. Is not his Brother, *Thomas* of Clarence, with
 him? 22

6. *sanctify'd*] Ff, Rowe, +, Cap.
 Varr. Rann, Mal. Steev. Wh. i,
 Neil. *sanctified*: Q. *sanctified*. Var.
 '03 et cet.

7. *addrested*] *addrest* Q. *addresses'd*
 Rowe et seq.

Power] *Pow'r* Warb. Johns.

8. *Substitutes*, ... *absence*,] *substi-*
tutes ... *absence* Q, Pope et seq.

9. *our*] *your* Var. '85.

11. *vs*, *till*] *until* Vaughan.

14-6. Two verses ending Gloucester, ... *brother*? Pope et seq.

15. *Gloucester*] *Gloster* Q, Cap. Varr.
 '78, '85, Rann, Mal. Steev. Varr.
 Sing. Knt, Coll. Dyce, Sta. Wh. i,
 Hal. Ktly, Del. Huds. i.

17, 20, 23. *Glo*.] Pr. H. Cap. P.
 Humph. Mal. Steev. Varr. Sing. Knt,
 Coll. Dyce, Sta. Wh. i, Ktly, Del.

19, 60. *accompanied*] *accompany'd*
 Cap. Irv. (subs.).

6. *sanctify'd*] Miss WINSTANLEY (ed. 1918): For service against the infidel.

7. *addressed*] STEEVENS (Var. '73): Ready, prepar'd.

Power] See note on I.i.149.

8. *Substitutes*] See note on IV.ii.29.

inuested] *N.E.D.* (Invest *v.* 5): To establish (a person) in the possession of any office, position, property etc.—[Cf. IV.v.84.]

9. *leuell to*] *N.E.D.* (Level *a.* 3): Lying in the same horizontal plane as something else; on a level *with*. Also *fig.*, on an equality *with*; readily accessible or intelligible *to* [quoting this line].

11. *pawse vs*] On the reflexive use of this verb and on the personal for the reflexive pronoun see FRANZ (3 ed., 1924) §§628, 307.

15-6.] Q as well as F prints this speech as prose, but the editors make it, with l. 14, into two verses. This is, I think, the only erroneous printing of verse as prose which is common to Q and F.—ED.

16. *the Prince*] COWL (ed. 1923) quotes Sir Thomas Smith's *De Republica Anglorum* (1583) I. xviii (ed. Alston, 1906, pp. 32 f.): "the name of prince in england ... betokeneth the kinges eldest sonne or prince of wales".

Glo. No (my good Lord) hee is in prefence heere. 23
Clar. What would my Lord, and Father?
King. Nothing but well to thee, *Thomas* of Clarence. 25
 How chance thou art not with the Prince, thy Brother?
 Hee loues thee, and thou do'st neglect him (*Thomas*).
 Thou hast a better place in his Affection,
 Then all thy Brothers: cherish it (my Boy) (H2)
 And Noble Offices thou may'st effect 30
 Of Mediation (after I am dead)
 Betweene his Greatnesse, and thy other Brethren.
 Therefore omit him not: blunt not his Loue,
 Nor loofe the good aduantage of his Grace,
 By seeming cold, or carelesse of his will. 35
 For hee is gracious, if hee be obseru'd:

24, 55, 128, 135, 143. *Clar.*] Pr. T. Cap.

25. *Clarence.*] *Clarence*, Q, Ff, Rowe, Johns. i.

27. *him* (*Thomas*.)] Ff (subs.). *him*, *Thomas*, Q. *him*, *Thomas*, Coll. Wh. i, Ktly, Del. Irv. Neil. *him*, *Thomas*; Rowe et cet.

28. *Affection*,] *affection* Q, F4, Rowe, Pope, Han. Var. '73, Knt, Dyce, Coll. ii, iii, Wh. Hal. Cam. +, Huds. et seq.

32. *Brethren.*] Ff, Rowe, +, Varr. '73, '85, Ktly, Coll. iii, Huds. i, Irv. Neil. (subs.). *brethren*: Q et cet. (subs.).

35. *will.*] *will*, Q, Coll. i, ii, Sta. Wh. i. *will*; Dyce, Hal. Cam. +, Ktly, Del. Coll. iii, Huds. Craig.

36. *obseru'd.*] *obseru'de*, Q, Johns. *observed*: Cam. Glo. Huds. i, Her. Cowl. *observ'd*. Coll. Sing. ii, Wh. i, Ktly.

23. in presence] SCHMIDT (1875): Present.

25-54.] T. DAVIES (1784, i. 314 f.): Grounded upon a conversation between the king and prince, recorded by Stowe; in which the former puts the latter on his guard against the machinations of Clarence [see p. 550 below].—QUILLERCOUCH (*Tales*, 1900, p. 240): The nearer he drew to his end the more his heart yearned over this Harry who should succeed him. Most of all he hated that others should share or even guess his own fears. To his other sons ... he insisted pitifully on Harry's good qualities and kindness of heart.

26. *How chance*] *N.E.D.* (*Chance* v. 5): *How chance* was formerly used in questions for 'how chances it that', 'how is (was) it that'. Here *chance* takes no inflexion, and almost assumes the character of an adverb.—[See ABBOTT (1870) §37, FRANZ (3 ed., 1924) §437. Cf. II.i.12.]

28.] Ax (1912, p. 88): That [Clarence] was Prince Henry's favourite brother, we could not find in the chronicle.

33. omit] SCHMIDT (1875): To neglect, to leave unregarded.—*N.E.D.* quotes only 2 *Henry VI* III.ii.382, this line, and *Measure* IV.iii.69.

34. *Grace*] Favor.

36-54.] S. A. BROOKE (1914, p. 279): Could any lines show clearer understanding of what was on the surface of the Prince, and clearer misunderstanding of the depths of his character? ... Warwick sees more clearly.

Hee hath a Teare for Pitie, and a Hand 37
 Open (as Day) for melting Charitie:
 Yet notwithstanding, being incens'd, hee's Flint,
 As humorous as Winter, and as fudden, 40
 As Flawes congealed in the Spring of day.

- | | |
|---|---|
| 38. <i>melting</i>] <i>meeting</i> Q. | 40. <i>fudden</i> ,] <i>fodaine</i> Q, F ₄ et seq. |
| 39. <i>incens'd</i>] <i>incensed</i> Cam. Glo. | 41. <i>Flawes</i>] <i>thaws</i> Vaughan. |
| Huds. i, Her. Cowl. | <i>congealed</i>] <i>congested</i> Sing. conj. |
| <i>hee's</i>] <i>he is</i> Q, Rid. | (withdrawn). <i>conjected</i> Herr. |

36. *obseru'd*] STEEVENS (ed. 1793): [Shown] respectful attention.—HERFORD (ed. 1928) quotes *Hamlet* III.i.154, "The observed of all observers".—[Cf. l. 55 below.]

37-54.] CLEMEN (1936, p. 96): Here, within the 17 lines which comprehend them, eleven images succeed one another.

38. *Open*] *N.E.D.* (*Open a.* 17): Liberal, generous, bounteous [quoting this line as its earliest example].

Day] ONIONS (1911): Daylight.

melting] *N.E.D.* (*Melting ppl.a.* 1b): Yielding to tender emotion; feeling or expressing tenderness or pity; tearful [quoting this line].—WILSON (*MS. of Hamlet*, 1934, i. 112) explains Q *meeting* as an *l:e* error.—FURNIVALL (Old Sp. ed., 1909) [who reads *meeting charitie*]: Meeting the need of charity, giving alms.

39.] MALONE (2 *App.*, 1783) quotes *A Lover's Complaint* 99-103: "His qualities were beauteous as his form, For maiden-tongued he was, and thereof free; Yet, if men moved him, was he such a storm As oft 'twixt May and April is to see, When winds breathe sweet, unruly though they be".

hee's Flint] VAUGHAN (1878, i. 552 f.): He breaks out in angry and transient sparks like a flint.—ROLFE (ed. 1880) quotes *Caesar* IV.iii.110, "That carries anger as the flint bears fire".—Miss WINSTANLEY (ed. 1918): He is very hard and stern.

hee's] From the metrical point of view, Q *he is* is tolerable only if pronounced in a way scarcely distinguishable from *he's*. The expansion of a contraction is a possible error in typesetting.—ED.

40. *As humorous as Winter*] JOHNSON (ed. 1765): That is, changeable as the weather of a winter's day.—MALONE (*Suppl.*, 1780): He abounds in capricious fancies, as winter abounds in moisture.—[A quibble on *humorous* = capricious (*N.E.D.*, *Humorous a.* 3) and *humorous* = moist, damp (*Humorous a.* 1).]

sudden] *N.E.D.* (*Sudden a.* 2b): Of persons: hasty, impetuous, rash. *Obs.* or *arch.*

41. *Flawes*] Warburton (ed. 1747): Alluding to the opinion of some philosophers, that the vapours being congealed in the air by cold, (which is most intense towards morning) and being afterwards rarified and let loose by the warmth of the sun, occasion those sudden and impetuous gusts of wind which are called *Flaws*.—EDWARDS (7 ed., 1765, p. 124): The meaning ... seems to be the small blades of ice, which are struck on the edges of the water in winter mornings; and which I have heard called by that name.—MALONE

His temper therefore muſt be well obſeru'd: 42
 Chide him for faults, and doe it reuerently,
 When you perceiue his blood enclin'd to mirth:
 But being moodie, giue him Line, and ſcope, 45

42. *obſeru'd*] *observed* Cam. Glo. *clined* Cam. +, Huds. i. *inclin'd*
 Huds. i, Her. Cowl. F₃F₄ et cet.
 44. *enclin'd*] F₂. *inclind* Q. *in-* 45. *Line*] *time* Q, Neil. Cowl.

(ed. 1790): A gust of wind *congealed* is, I confess, to me unintelligible.—BOSWELL (Var.): *Flaw* in Scotch, is a storm of *snow*.—VERPLANCK (ed. 1847): I suspect some misprint in “congealed”.—HUDSON (ed. 1852): *Flaws* [= gusts] evidently will not cohere with *congealed*, unless the latter be taken for *congealing*, the passive for the active; an usage quite common with the Poet.—*N.E.D.* (*Flaw sb.*¹ 1): A flake (of snow) [quoting this line].—[Most editors follow Edwards; none follows *N.E.D.* Is the freezing of a snowflake a sudden operation? Very likely Sh. also alludes to another meaning of *flaw*, “a burst of feeling or passion” (*N.E.D.*, *Flaw sb.*² 2).—ED.]

Spring] *N.E.D.* (*Spring sb.*¹ 5a): The appearing or coming on, the first sign, of day, morning, etc.; the dawn.—WORDSWORTH (1864, p. 34) quotes Job xxxviii. 12, Luke i. 78; NOBLE (1935, p. 180), 1 Sam. ix. 26, Hosea vi. 3.

42. *temper*] See note on II.i.71.

43-7. *Chide ... working*] Miss ANDERSON (1927, pp. 111 f.): One of the ways in which prudence may be exercised against passion, Wright [*The Passions of the Minde in Generall*, ed. 1630, p. 94] says, is—“not to vex and trouble thy selfe too much when a passion seizeth vpon thee, but diverting thy mind from it, and restraining thy consent aswell as thou canst from yeelding vnto it; and in short time thou shalt see it vanish away ... either because the humor which was moued, returneth to his former seat, or the impression made in the imagination diminisheth, or the attention of the soule distracted with other matter, faileth, or some other passion expelleth it, or the deuill ceaseth to tempt, either ... all these, or most of them mitigate, consume, and wholly subuert that passion which before so troubled us, and seemed insuperable.” Some such reasoning as this lies back of Henry IV’s advice to Clarence concerning Prince Hal.

44. *blood*] *N.E.D.* (*Blood sb.* 5): The supposed seat of emotion, passion; whence, Passion, temper, mood, disposition [quoting this line].—[Cf. II.iii.33, v.ii.137.]

45. *being moodie*] Modifies an *he* to be inferred from *him*. See note on I.i.154.

moodie] *N.E.D.* (*Moody a.* 3): Angry, given to anger, wrathful. *Obs.*

giue ... scope] Q *time* is also intelligible, and it is odd that more editors have not adopted it. It is as likely that *time* would be misread *line* as that *line* would be misread *time*. See p. 506.—*N.E.D.* (*Line sb.*² 2b): *To give line*: to allow full play, scope, or latitude [quoting this line].—*N.E.D.* thus seems to dispose of the notion put forward by VAUGHAN (1878, i. 554) and by FURNIVALL (Old Sp. ed., 1909) that while *line* would apply to a harpooned whale, it cannot apply to a stranded whale.—SCHULZE (1908, p. 26): [Give him] scope on the line [hendiadys].

Till that his passions (like a Whale on ground) 46
 Confound themselues with working. Learne this *Thomas*,
 And thou shalt proue a shelter to thy friends,
 A Hoope of Gold, to binde thy Brothers in:
 That the vnited Veffell of their Blood 50
 (Mingled with Venome of Suggestion,

47. *working.*] *working*, Q. ... *suggestion*, *As*, *force* ... *in*, Johns.
 49. *in:*] *in*, Q, Pope, +, Coll. Neil. *Mingl'd* ... *suggestion*, (*As*,
 Dyce, Sta. Wh. Hal. Cam. +, Del. *force* ... *in*) Cap. *Mingled* ... *sugges-*
 Huds. et seq. *tion*, (*As*, *force* ... *in*) Var. '73.
 50. *Blood*] *bloud*, Q, Rowe et seq. *Mingled* ... *suggestion*, (*As*, *force*, ...
 51-2. (*Mingled* ... *Suggestion*, *As* *in*,) Var. *Mingled* ... *suggestion*—
force, ... *in*) Ff, Pope. (*Mingled* ... *As*, *force* ... *in*,— Hal. Cam. Glo.
suggestion, *As* *force* ... *in*,) Q. *Ming-* Ktly, Dyce ii, iii, Huds. Irv. Craig,
gled ... *Suggestion*, *As* *force*, ... *in*, Her. Cowl (subs.). *Mingled* ...
 Rowe. (*Mingled* ... *Suggestion*, *As*, *suggestion*, (*As*, *force* ... *in*) Han. et
force ... *in*;) Theob. Warb. *Mingled* cet. (subs.).

46. *Till that*] See note on II.iii.56.

Whale on ground] BOSWELL-STONE (1896, p. 156) finds the source of this simile in Holinshed's account of the stranding of a whale in Kent in 1574; see p. 542 below.

ground] SCHMIDT (1874): The land, the earth as distinguished from water.

47. *Confound*] *N.E.D.* (*Confound* *v.* 1e): To waste, consume, spend. *Obs.* [Quotes as its earliest example 1 *Henry IV* I.iii.100, "He did confound the best part of an hour".]

49. *Hoope*] DEIGHTON (ed. 1893): The figure is that of hooping together the several staves of a cask so as to form one compact whole.

50-4.] BUCKNILL (1860, p. 162): In [this] passage two similes are mixed with some want of clearness. The "venom of suggestion," or evil insinuations, acting as a ferment, might cause the contents of a closed barrel to expand, so that the vessel would leak but for the strength of its bonds. The supposed power of poison to swell and burst the body is expressed in several other passages.—COLLINS (ed. 1927): *I.e.* the united family they will form will never fall into discord, though plots to estrange them will inevitably be made by the circumstances of the time. This united family is compared to a jar of their united blood, which will never leak, though the blood in the jar were mingled with a [fermenting] poison poured into it, and though the poison (of the plots) were as strong in its action as aconite or violent gunpowder.

50. *That*] So that. See note on I.i.198.

vnited] DELIUS (ed. 1857): According to the thought, *united* belongs to *blood*.

51. *Venome of Suggestion*] CAPELL (*Notes*, 1779, p. 180): The poisonous insinuations of false friends, aiming at division.—MALONE (ed. 1790): The *temptations* to which youth is peculiarly subject.—VAUGHAN (1878, i. 555): The whole tenor of the king's address ... is that of an exhortation ... to keep the brotherhood of princes free from fatal dissension. Youthful temptations

As force, perforce, the Age will powre it in) 52
 Shall neuer leake, though it doe worke as strong
 As *Aconitum*, or rash Gun-powder.

Clar. I shall obserue him with all care, and loue. 55

King. Why art thou not at Windfor with him (*Thomas?*)

Clar. Hee is not there to day: hee dines in London.

King. And how accompanied? Canst thou tell 60
 that?

Clar. With *Pointz*, and other his continuall fol- 62

52. *will*] *shall* Mal.

53. *doe*] *doth* Johns. Var. '73.

58, 62. *Clar.*] Tho. Q. Pr. T. Cap.

60-1. *Canst ... that?*] Om. Q.

60. *thou*] Om. Walker, reading

And ... Poins (l. 61) as one verse.

62. *Pointz*] F₂, Dyce, Wh. i, Hal.

Huds. i. *Poines* Q. *Poins* F₂F₄ et cet.

under any point of view are not alluded to. ... [The phrase means] the venomous infusion of all such provocatives of discord as the persons and circumstances of the age in which we live are certain to pour into it.—ONIONS (1911): Suggestion: prompting or urging to evil.

52. *force, perforce*] See note on IV.i.125.

53. *Shall neuer leake*] DEIGHTON (ed. 1893): An allusion to the belief that poison dropped into a vessel will cause it to break.—COWL (ed. 1923): An allusion to the belief that aconite is so powerful in its action that it will ooze through the walls even of a stone vessel.

it] The vessel of blood, with the venom mingled in it; not, as Miss WINSTANLEY (ed. 1918) says, the poisonous suggestions.—ED.

54. *Aconitum*] BEISLY (1864, p. 103): *Aconitum Napellus* (common monkshood, or wolf's bane), ... the whole of which, particularly the *root*, is very poisonous. ... The ancients considered the aconite the most *violent of all poisons*, and fabled it the invention of Hecate, and to have sprung from the foam of Cerberus.—B. R. FIELD (*Shakespeariana* vi, 1889, p. 13): Then thought to act only as a poison; its medicinal properties not having been discovered until 1762.—BUCKNILL (1860, pp. 162 f.) quotes *Romeo* v.i.59-65: "let me have A dram of poison; such soon-spreading gear As will disperse itself through all the veins, That the life-weary taker may fall dead, And that the trunk may be discharged of breath As violently as hasty powder fired Doth hurry from the fatal cannon's womb".

rash] N.E.D. (Rash *a.* 2b): Of things: Operating quickly and strongly. *Obs. rare.* [Quotes only this line and *Winter's Tale* I.ii.319, "with no rash potion But with a lingering dram".]

55. *obserue*] See note on l. 36 above.

60-1. *Canst ... that?*] On the omission of this phrase from Q see p. 495.

62.] QUILLER-COUCH (*Tales*, 1900, p. 240): Clarence ... cherished little love but no little contempt for his elder brother.

other] See note on III.ii.125, and FRANZ (3 ed., 1924) §329.

lowers.

63

King. Most subiect is the fattest Soyle to Weedes:

And hee (the Noble Image of my Youth)

65

Is ouer-spread with them: therefore my grieve

Stretches it selfe beyond the howre of death.

The blood weepes from my heart, when I doe shape

(In formes imaginarie) th'vnguided Dayes,

(H₂^v)

And rotten Times, that you shall looke vpon,

70

67. *death*.] *death*: Q, Sing. Dyce, 69. *th'*] Q, Ff, Rowe, †, Coll. Wh.
 Hal. Cam. †, Huds. Craig. *Death*, i, Dyce ii, iii, Huds. i. *the* Cap. et
 Rowe iii. *death*; Cap. Varr. '78, '85, cet.
 Rann, Mal. Steev. Varr. Knt.

64-76.] QUILLER-COUCH (*Tales*, 1900, p. 241): This was just what Henry had dreaded to hear; and for the moment in his weakness he let slip the cry of his heart, the anguish he had been trying to hide, the perpetual haunting terror of the days to come, when he should be asleep in his tomb and his son misgoverning England without check or guidance.

64.] Proverbial. See JENTE (1926), No. 339.—Miss SPURGEON (1935, p. 164): Evil as a weed is a natural outcome of the running imagery of the untended garden throughout the historical plays, where it occurs constantly, and much penetrating thought is conveyed in these plays and elsewhere through this image.—CLEMEN (1936, p. 253): Such a characterization directly comprehends the organic law of the prince's development. This image has nothing to do with the arabesques of sententious maxims so often encountered in earlier works. Its position in the whole philosophy of the play disproves this. Here the royal father reveals a very deep understanding of his son's way of life; moreover, in this passage there is an indication from Sh. of how we are to understand this way of life: the intrinsically rich and gifted man is at the same time in the greatest danger and must attain equilibrium by a round-about course. It throws a light on Sh.'s idiosyncrasy in the use of such images that in Lyly, from whom Sh. perhaps borrowed the outward form of this idea, the image is found thus: "The fattest groundes bringeth foorth nothing but weedes" (ed. Bond, 1902, i. 251). Sh. alters "nothing but" to "most subject," thus giving the image a different meaning, the meaning which he used here. And what was in *Euphues* merely one of those countless examples from natural history which are ranked together without organic relation here becomes an organic characteristic of a principal character at a critical juncture.

65. *the ... Youth*] COWL (ed. 1923): Perhaps an echo of Kyd, *The Spanish Tragedy* [III.xiii, *Works*, ed. Boas, 1901, p. 74]: "*Hier.* I, now I know thee, now thou namest thy Sonne: Thou art the liuely image of my grieve".

68. *weepes*] *N.E.D.* (Weep *v.* 4b): To issue in drops; to trickle or fall as tears [quoting this line as its earliest example].—COWL (ed. 1923): An allusion to the belief that every sigh draws a drop of blood from the heart.

shape] ONIONS (1911): To form a mental image of, conceive, imagine.

When I am sleeping with my Ancestors. 71

For when his head-strong Riot hath no Curbe,
When Rage and hot-Blood are his Counfailors,
When Meanes and lauish Manners meete together;
Oh, with what Wings shall his Affections flye 75
Towards fronting Perill, and oppos'd Decay?

War. My gracious Lord, you looke beyond him quite:
The Prince but studies his Companions,
Like a strange Tongue: wherein, to gaine the Language,
'Tis needfull, that the most immodest word 80
Be look'd vpon, and learn'd: which once attayn'd, [gg4^b]
Your Highnesse knowes, comes to no farther vfe, 82

74. *together*;] Ktly. *together*, Q, Ff *tongue wherein ... language*: Q. et cet. *Tongue; wherein ... language*, Theob.

75. *Affections*] *Affection* Rowe ii, ii, Warb. Var. '73 (subs.). *tongue,* iii, +, Var. '73. *wherein ... language*, Johns. *tongue,*

76. *Towards*] *Tow'rds* Rowe, Pope, *wherein, ... language*, Cam. +, Irv. Theob. i, Han. *Tow'rd* Theob. ii, Craig, Neil.

Warb. Johns. ii. *To'ward* Johns. i. 81. *learn'd*] *learnt* Q, Kit. *attayn'd*] *attained* Cowl.

oppos'd] *opposed* Cam. Glo. 82. *farther*] Ff, Rowe, +, Cap. Huds. i, Her. Cowl. Varr. Rann, Mal. Coll. Wh. i.

79. *Tongue: wherein, ... Language,*] *further* Q, Steev. et cet.

72.] MADDEN (1897, p. 266): Prince Hal's coltish humours suggest to his father the ragery of an uncurbed and unhandled colt.

73. *Rage*] *N.E.D.* (*Rage sb.* 6): A violent feeling, passion, or appetite.

74. *lauish*] SCHMIDT (1874): Unrestrained, licentious. [*N.E.D.* quotes this line as its earliest example.]

75. *Affections*] JOHNSON (ed. 1765): His passions; his inordinate desires. [So also SCHMIDT.]—CLARKE (ed. 1865): 'Natural propensities,' 'native inclinations.' [So also ROLFE (ed. 1880) and COWL (ed. 1923).]—[Cf. v.ii.132.]

76. *Decay*] *N.E.D.* (*Decay sb.* 1b): Formerly sometimes = Downfall, destruction, ruin; *poet.* fall, death. *Obs.* [Quotes *John* iv.iii.154, "and vast confusion waits, As doth a raven on a sick-fallen beast, The imminent decay of wrested pomp".]

77. *looke beyond*] *N.E.D.* (*Beyond prep.* 3): Misconstrue, misunderstand.—[Apparently unique.]

78–83. *The ... hated*] ANON. (Var. '73): A parallel passage occurs in Terence [*Eunuchus* 931–3], "—quo modo adulescentulus meretricum ingenia et mores posset noscere, mature ut quom cognorit perpetuo oderit".—COURTENAY (1840, i. 144): The illustration is not more apt than it is delicate; but it is in keeping with the manifest intention of the poet.

78. *Companions*] G. KÖNIG (1888, p. 43) notes that the word has four syllables here.

79. *strange*] SCHMIDT (1875): Foreign.

gaine] SCHMIDT (1874): Learn.

But to be knowne, and hated. So, like groffe termes, 83
 The Prince will, in the perfectnesse of time,
 Cast off his followers: and their memorie 85
 Shall as a Patterne, or a Measure, liue,
 By which his Grace must mete the liues of others,
 Turning past-euills to aduantages.

King. 'Tis feldome, when the Bee doth leaue her Combe
 In the dead Carrion. 90

Enter Westmerland.

Who's heere? *Westmerland?*

West. Health to my Soueraigne, and new happineffe 93

- | | |
|--|--|
| 84. <i>will, ... time,]</i> <i>will ... time, Q.</i> | 90, 92. One verse Q, Pope et seq. |
| <i>will ... time</i> Pope, +, Var. '73, Cam. | 91. [<i>Scene IX.</i> Pope, Han. Warb. |
| +, Irv. Craig, Neil. | Johns. i. <i>Scene XI.</i> Johns. ii. |
| 87. <i>mete]</i> <i>meet</i> Var. | Enter ...] After l. 92 Q, Pope, |
| <i>others]</i> <i>other</i> Q. | +, Cap. Varr. Rann, Mal. Steev. |
| 89. <i>seldome, when]</i> <i>seldom—when</i> | Varr. Sing. Knt, Sta. Ktly. |
| Sing. i. <i>seldom—when</i> Dyce, Sta. | 91, 92, 103. <i>Westmerland]</i> <i>West-</i> |
| Sing. ii, Hal. Huds. i. <i>seldome when</i> | <i>morland</i> Rowe, +, Var. '73. <i>West-</i> |
| Q, Var. '73, Knt, Coll. ii, iii, Wh. | <i>moreland</i> Cap. Var. '78 et seq. |
| Cam. +, Ktly, Del. Irv. Craig, Neil. | 92. <i>heere?</i>] <i>here, Q.</i> |

84. *perfectnesse]* *N.E.D.*: Perfection.

86-7. *Measure ... mete]* CARTER (1905, p. 282) quotes Mark iv. 24, "With what measure ye meate, with the same shal it be measured to you agayne".

87. *mete]* *N.E.D.* (*Mete* v.¹ 4): To estimate the greatness or value of; to appraise [quoting this line].

others] On Q *other* see note on III.ii.125.

89-90.] JOHNSON (ed. 1765): As the bee, having once placed her comb in a carcase, stays by her honey, so he that has once taken pleasure in bad company, will continue to associate with those that have the art of pleasing him.—Mrs. GRIFFITH (1775, p. 247): The simile ... will quickly be found to contain a very poetical beauty in it, upon recollecting the episode of *Aristæus*, at the end of the Fourth *Georgic* [ll. 281-314].—CARTER (1905, p. 282): Words suggested ... by an incident in the life of Samson [Judges xiv. 8 ff.].

89. *seldome, when]* ONIONS (1911): Seldom that.

93-102.] AX (1912, p. 88): As Henry's death happened in 1413, eight years after the events in Gaultree Forest and five after the battle of Bramham Moor, the messages of Westmoreland and Harcourt have been postdated by as many years. But these messages are also unhistorical in another respect. The King did not need to be told of the issue of the revolt of 1405; for it was he himself who at Pomfret took possession of the exalted prisoners, he who signed their death-warrants, he who "ransomed and punished by greuous fines the citizens of Yorke (which had borne armour on their archbishops side against him)" (Holinshed iii. 530 [p. 536 below]). Nor was Henry IV informed in London of the victory of Bramham Moor ... [The sheriff of Yorkshire]

Added to that, that I am to deliuer.

Prince *Iohn*, your Sonne, doth kisse your Graces Hand: 95

Mowbray, the Bishop, *Scroope*, *Hastings*, and all,

Are brought to the Correction of your Law.

There is not now a Rebels Sword vnſheath'd,

But Peace puts forth her Oliue euery where:

The manner how this Action hath beene borne, 100

Here (at more leysure) may your Highnesse reade,

With euery courſe, in his particular.

King. O *Westmerland*, thou art a Summer Bird,

Which euer in the haunch of Winter ſings

The lifting vp of day. 105

94. *that I] which I* Pope, +, Varr.
Rann.

deliuer.] deliuer, Q. deliver!
Theob. et seq.

96. *Bishop,] Bishop* Theob. et seq.

97. *Law.] law:* Q, Coll. iii. *Law*,
F4. *Law*; Rowe, +, Cap. Varr.
Rann, Mal. Steev. Varr. Sing. Knt,
Dyce, Sta. Hal. Cam. +, Huds.

98. *vnſheath'd] unsheathed* Cam. ii,
Her. Cowl.

99. *euery] ev'ry* Pope, +.

where:] Ff, Rowe, Dyce, Hal.

where, Q. where. Pope et cet.

101. [kneels, and gives a Packet.
Cap.

102. *his] this* Johns. conj.

[Presenting a paper. Coll. ii,
iii (subs.). Giving packet. Dyce ii,
iii, Huds. i (subs.).

104. *euer] even* Vaughan.

105, 107. One verse Q, Cap. et seq.

anticipated his King, who, marching with a great army to meet Northumberland and Lord Bardolph, had not yet advanced as far as Nottingham when the battle took place "the ninteenth day of Februarie" 1408 (Holinshed iii. 534 [p. 537 below]).

93. *Health]* See note on IV.i.35.

96. *the Bishop, Scroope]* The comma, uniformly omitted by modern editors, is no doubt misleading in the context, but hardly wrong by either 16th- or 20th-century standards.—ED.

100. *Action]* See note on I.ii.194.

borne] *N.E.D.* (Bear *vb.*¹ 15b): To suffer without succumbing, to sustain without giving way, to endure. Formerly with *away, out*.—[Cf. IV.v.232.]

102.] *HERFORD* (ed. 1899): With every movement in detail.

103. *Summer]* *SCHMIDT* (1875): Implying the idea of all that is pleasant and gratifying.—[Some ornithophilous commentators have concerned themselves to identify this summer bird. *YARDLEY* (10 *N. & Q.* viii, 1907, p. 304) votes for the blackbird, with the thrush as second choice; *COWL* (ed. 1923), for the cuckoo.]

104. *haunch]* *N.E.D.* (Haunch *sb.*¹ 1d): *fig.* The hinder part, the latter end [quoting this line only].—[Sh. uses a similar metaphor in two other places—*Love's Labour's Lost* v.i.76, "the posteriors of this day", and *Coriolanus* II.i.47–8, "the buttock of the night". Both of the other contexts are humorous.—ED.]

Enter Harcourt.

106

Looke, heere's more newes.

Harc. From Enemies, Heauen keepe your Maiestie: (H3)

And when they stand against you, may they fall,

As those that I am come to tell you of.

110

The Earle *Northumberland*, and the Lord *Bardolfe*,

With a great Power of English, and of Scots,

Are by the Sherife of Yorkefhire ouerthrowne:

The manner, and true order of the fight,

This Packet (please it you) containes at large.

115

King. And wherefore should these good newes
Make me ficke?

Will Fortune neuer come with both hands full,

But write her faire words still in foulest Letters?

119

106. Enter ...] At l. 107 Q. After seq.

l. 107 Cap. Varr. Rann, Mal. Steev.

Varr. Sing. Knt, Dyce, Sta. Hal.

Ktly, Huds. i.

Harcourt.] Harcor. Q. *Harcourt.* Rowe.108. *Heauen*] *heauens* Q. *Heav'n* Rowe, +.109. *fall*,] *fall* Q, Pope et seq.110. *of*.] Ff, Rowe, Pope, Coll. i, ii, Wh. i, Del. *of*: Q. *of!* Theob. et cet.111. *Earle*] *Earl of* Rowe i, ii, Rann, Mal.

Bardolfe] Bardolph Theob. et Q.

112. *Power*] *pow'r* Pope, +.113. *Sherife*] *shrieue* Q, Sta. Dyce ii, iii, Huds. i. *Sh'riff* Pope, +.115. (*please ... you*)] (*please*) you F3. (*please you*) F4.*large*.] *large*, Q.

[kneels, and delivers it. Cap. Giving a packet. Coll. ii, iii, Dyce ii, iii, Huds. i (subs.).

116-7. One line Q, Rowe iii et seq.

118. *full*,] *full*. Q.119. *write ... Letters*] *wet ... termes*

108. *Heauen*] In setting aside Q *heauens* the editors must assume that *Enemies* has attracted *heaven* to the plural.—ED.

112. *Power*] See note on I.i.149.

113. *Sherife*] FRENCH (1869, pp. 92 f.): He was Sir Thomas Rokeby, descended from an old and knightly family, long seated at Rokeby, co. York, a place rendered familiar by Sir Walter Scott's poem of the same name.—[Q *shrieue*, which the meter demands, is a form of the word current, according to *N.E.D.*, from the 15th to the 19th century.—ED.]

114. *order*] *N.E.D.* (Order *sb.* 12): Succession of acts or events; the mode in which this occurs, course or method of occurrence or action.

115. *please it you*] See note on I.i.9.

116. *these ... newes*] See note on I.i.36.

118. *Fortune*] ROOT (1903, p. 62): Classical art represented Fortuna most commonly as a woman standing, in the left hand holding a cornucopia, in the right a ship's rudder resting on a globe—the cornucopia representing her favors, the rudder her directing power, and the globe her changeableness. [This line] is suggestive of the cornucopia in one hand only.

119. *write ... Letters*] Q *wet ... termes*. A very odd misprint indeed. It is

Shee eyther giues a Stomack, and no Foode, 120
 (Such are the poore, in health) or else a Feast,
 And takes away the Stomack (such are the Rich,
 That haue aboundance, and enioy it not.)
 I should reioyce now, at this happy newes,
 And now my Sight fayles, and my Braine is giddie. 125
 O me, come neere me, now I am much ill.

Glo. Comfort your Maieftie.

Cla. Oh, my Royall Father.

West. My Soueraigne Lord, cheare vp your selfe, looke 130
 vp.

War. Be patient (Princes) you doe know, these Fits
 Are with his Highnesse very ordinarie.
 Stand from him, giue him ayre:
 Hee'le straight be well. 134

120. *Foode*,] Q, Ff, Rowe. *food*;
 Pope, +, Var. '73, Cam. +, Craig,
 Neil. *food*,— Cap. et cet.

121. (*Such ... health*)] *Such ...*
health: Q, Rowe, Johns. et seq.
 (subs.).

poore,] *poore* Q, Pope, Theob.
 i, Han.

122-3. *Stomack (such ... not.)*] Ff
 (subs.). *stomach, such ... not*: Q.
stomach; such ... not. Rowe, +, Var.
 '73, Cam. +, Craig, Neil. *stomack*,—
such ... not. Cap. et cet.

122. *are*] Om. Pope, +, Var. '73,
 Huds. i.

124. *this*] *these* Johns. i.

125. *Braine*] *brains* F4.

giddie.] Ff, Rowe, +, Coll.
 Wh. i, Ktly, Del. Irv. Craig, Neil.

giddy, Q. *giddy*:— Cap. et cet.
 (subs.).

126. [*sinks*, and falls into a Fit.
 Cap. Sinks down. Varr. Rann.
 swoons. Mal. Steev. Varr. Sing. Knt,
 Coll. i, iii, Dyce i, Sta. Wh. i, Hal.
 Ktly, Del. (subs.). Falls back. Coll.
 ii, Dyce ii, iii, Huds. i.

127, 139, 149. *Glo.*] Hum. Q. Pr.
 H. Cap. P. Humph. Mal. Steev.
 Varr. Sing. Knt, Coll. Dyce, Sta.
 Wh. i, Hal. Ktly, Del.

127-8. Arranged as verse Steev.
 et seq.

127. *Comfort*] *Comfort*, Cap. Varr.
 '78, '85, Rann, Steev. et seq.

128. *Father.*] *father!* Q, Pope et seq.
 133-4. One line Q, Pope et seq.

possible, I suppose, that a badly formed *write* might look like *wette*, but seeing *termes* in *letters* is something of a feat. Perhaps Sh. originally used a somewhat different metaphor involving *terms* and another word misread as *wet* and failed to indicate his final intention in a way intelligible to the Q compositor.—ED.

120. *Stomack*] SCHMIDT (1875): Appetite.

121. *the poore, in health*] DEIGHTON (ed. 1893): The poor who have the health and appetite to enjoy.

126. *much*] SCHMIDT (1875): Qualifying adjectives and adverbs, = very.—[See ABBOTT (1870) §51, FRANZ (3 ed., 1924) §386.]

129-30. *looke vp*] *N.E.D.* (Look v. 45c): Look up. To cheer up, take courage, be cheerful [quoting Shn. examples only, including this line].

132. *ordinarie*] *N.E.D.* (Ordinary a. 4): Of common or everyday occurrence; frequent; abundant. *Obs.* [Quotes this line as its earliest example.]

Clar. No, no, hee cannot long hold out: these pangs, 135
Th'incessant care, and labour of his Minde,
Hath wrought the Mure, that should confine it in,
So thinne, that Life lookes through, and will breake out.

Glo. The people feare me: for they doe obserue
Vnfather'd Heires, and loathly Births of Nature: 140

135. *out: ... pangs,*] Ff, Rowe. *out ... pangs,* Q. *out ... pangs.* Coll. i, ii, Wh. i, Del. Irv. Neil. *out ... pangs;* Pope et cet. (subs.).

136. *Th']* Q, Ff, Rowe, +, Coll. Wh. i, Dyce ii, iii, Huds. i. *The Cap.* et cet.

137. *Hath]* *Have* Coll. conj.

it in,] *in it,* F₃F₄.

138. *and ... out]* Om. Q.

139. *me]* *it* Han.

140. *Vnfather'd Heires]* *Unfeather'd heirs* Clark MS. apud Cam.

Births] *birds* Johns. Varr. '03, '13, '21, Sing. i.

135. *hold out]* *N.E.D.* (Hold v. 41g): Hold out. To bear or sustain to the end. *Obs.*

136-8.] Derived from a couplet in Daniel's *Civil Wars* (1595), iii. 116 (p. 553 below). THEOBALD (ed. 1733) first noticed the parallel. HURD (*On the Marks of Imitation*, 1757; *Works*, 1811, ii. 282 ff.) argued from internal evidence that Daniel was the imitator; STEEVENS (Var. '85) and MALONE (ed. 1790) demonstrated Daniel's priority.—Cf. *Richard II* III.ii.167-8, "As if this flesh which walls about our life Were brass impregnable".

137. *Hath wrought]* See note on IV.i.93 and FRANZ (3 ed., 1924) §673.

wrought] *N.E.D.* (Work v. 7): With complemental word or phrase: To cause to be, make, render. *Obs.*—[*Wrought* is, of course, the regular form of the participle of *work* in Sh.]

Mure] POPE (ed. 1723): Wall.

138. *lookes through]* *N.E.D.* (Look v. 43c): Look through. To become visible or obvious. *Obs.* [Quotes this line only.]

and ... out] On the omission of this phrase from Q see p. 495.

139. *feare me]* WARBURTON (ed. 1747): *I.e.* make me afraid.

140. *Vnfather'd Heires]* JOHNSON (ed. 1765): That is, equivocal births; animals that had no animal progenitors; productions not brought forth according to the stated laws of generation.—STAUNTON (ed. 1858): Certain so-called *prophets*, who pretended to have been conceived by miracle, like Merlin—"And sooth, men say that he was not the sonne of mortall Syre, or other liuing wight, But wondrously begotten, and begonne By false illusion of a guilefull Spright, On a faire Ladie Nonne ... " *Faerie Queene* III.iii.13. ... And Montaigne refers to such supposed miraculous conceptions in his Essay entitled the *Apology of Raymond Sebond*, "In Mahomets religion, by the easie beleefe of that people are many *Merlins* found; That is to say fatherles children: Spirituall children, conceived and borne divinely in the wombs of virgins, and that in their language beare names, importing as much."—"Florio's Montaigne," folio 1603, p. 308 [ed. Saintsbury, 1893, ii. 243].—SCHMIDT (1875): Unfathered, fatherless; and hence produced contrary to the course of nature (=unnatural procreations).—DELIUS (ed. 1857): *Of nature* modifies *Vnfather'd Heires* as well as *loathly Births*; both are explained by what follows.

The Seafons change their manners, as the Yeere 141
 Had found some Moneths asleepe, and leap'd them ouer.

Clar. The Riuer hath thrice flow'd, no ebbe betweene:
 And the old folke (Times doting Chronicles)
 Say it did so, a little time before 145

142. *Moneths*] *monthes* F₂. *Months* 143. *flow'd*] *flowed* Q.
 F₄ et seq.

—DEIGHTON (ed. 1893): *Loathly births of nature*, is merely an explanation or extension of *Unfather'd heirs*, and we have the same hendiadys with the same expression “unfather'd” in Sonnet xcvi. 10, “Yet this abundant issue seem'd to me But hope of orphans and unfather'd fruit.”—HERFORD (ed. 1928): Children whose conception was ascribed to demons, so that their subsequent and ‘loathly births’ counted as portents.—[Probably Deighton and Herford are wrong in taking *Vnfather'd Heires* and *loathly Births of Nature* as one and the same thing. Staunton’s explanation is generally accepted and is plausible enough, but I cannot ascertain 1) that such children could be recognized at birth, their true nature reputedly manifesting itself in a propensity towards witchcraft later in life, or 2) that such children, even if recognized at birth, were regarded as portents, as *loathly Births of Nature* undoubtedly were. It appears, however, that malformed infants were attributed to intercourse between the mother and a demon (Gregory Zilboorg, *The Medical Man and the Witch during the Renaissance*, 1935, p. 124). Monstrous births of the human species were obviously recognizable and were undoubtedly regarded as portents, so that I am half-inclined to think that they are what Sh. really had in mind.—ED.]

loathly ... Nature] *N.E.D.* (*Loathly a.*): Loathsome. (*Birth sb.*¹ 3): That which is born; offspring, child; young (of animals). *arch.* [Quotes this line.]—STAUNTON (ed. 1858): *Monstrous mis-shapen* productions of nature. Such prodigies, we know, from the many broadside descriptions of them which are registered in the books of the Stationers’ Company, or are still extant, and from the good-humoured sarcasms of Shakespeare [*Tempest* II.ii.27–32] possessed an extraordinary fascination for our credulous and sight-loving forefathers.—[Cf. *Caesar* I.iii.64–71: “Why birds and beasts from quality and kind, ... Why all these things change from their ordinance, Their natures and preformed faculties, To monstrous quality, why, you shall find That heaven hath infused them with these spirits To make them instruments of fear and warning Unto some monstrous state.”]

141–2.] These lines refer to unseasonable weather of much the same kind as that described in *Dream* II.i.106–14.

141. *as*] *N.E.D.* (*As Bg*): Introducing a supposition, expressed by the subjunctive mood: As if, as though. *arch.*—[See ABBOTT (1870) §107, FRANZ (3 ed., 1924) §582.]

142. *leap'd ... ouer*] *N.E.D.* (*Leap v.* 6b): To pass *over* at a bound.

143.] *AX* (1912, p. 89): Clarence’s words ... correspond to a passage in Holinshed iii. 540 [p. 540 below] ... The conformity of the words is here interesting, Sh. having “no ebb between”, and Holinshed “no ebbing between”.

144–6.] *COWL* (ed. 1923): No authority for this statement is known.

145–6. *before That*] See note on II.iii.56.

That our great Grand-fire *Edward* fick'd, and dy'de. (H₃^v)
War. Speake lower (Princes) for the King reco- [gg4^{va}]
uers. 148
Glo. This Apoplexie will (certaine) be his end.
King. I pray you take me vp, and beare me hence 150
Into some other Chamber: softly 'pray.

146. *great*] Om. F₃F₄, Rowe.
dy'de] Ff, Rowe, +, Cap.
Varr. Rann, Mal. Wh. i. *died* Q,
Steev. et cet.

149. *Apoplexie*] *apoplex* Pope, +,
Var. '73, Steev. Varr. Sing. i, Dyce ii,
iii, Huds. i.

151. *softly 'pray*] Om. Q.
[Attendants, and Lords, take
the King up; convey him into an in-
ner Room, and lay him upon a Bed.
Cap. (After iv.v.7:) They convey
the king to an inner part of the room.
Varr. Rann. They convey the king

to an inner part of the room, and
place him on a bed. Mal. Steev. Varr.
Sing. Knt, Dyce i, Sta. Wh. i, Hal.
Ktly (subs.). They place the *King*
on a Bed in an inner part of the room.
Coll. Del. They place the King on a
bed; a change of scene being supposed
here. Dyce ii, iii. Exeunt. *Glo.*
Huds. i, Irv. Cam. ii, Her. Cowl.
Exeunt. The King is borne out.
Wh. ii, Neil. The curtains of the
rear-stage are drawn, disclosing a bed
on which they lay the King. Rid.
Put the K. a-bed. Coll. conj.

146. *sick'd*] SCHMIDT (1875): Sick vb. to sicken, to fall ill.—ROLFE (ed.
1880): The only instance of the verb in Sh.

149. *Apoplexie*] *Apoplex* (see textual notes) is a common contemporary form
of the word. G. KÖNIG (1888, p. 39) calls for the elision of the last syllable
with *will*, but does not explain how to do it. VAUGHAN (1878, ii. 558) recom-
mends "ap'plexy".—BUCKNILL (1860, pp. 163 f.): [*Apoplexy*] might be rightly
applied to a sudden affection of the brain, caused by "the incessant care and
labour of his mind;" but failing sight and giddiness of the brain might equally
arise from failure of the heart's action; defective supply of blood to the brain,
being attended with the same symptoms of its failing function, as interference
with its due nutrition from congestion or pressure. The suspension of the
respiratory movements so that the 'downy feather' stirred not, though it lay
at the gates of breath [iv.v.36], would indicate that the sudden illness, super-
vening on the shock of good news, was faintness and not apoplexy. The quick
recovery of intellectual powers shews that Prince Humphrey miscalled his
father's illness in naming it an apoplexy. The whole scene describes the illness
as faintness from exhaustion.—SIGISMUND (*Jahrbuch* xvi, 1881, p. 87) takes
the apoplexy as a hemorrhage.

151. *softly 'pray*] On the omission of this phrase from Q see p. 495.

[Scene V.]

[Scene V. Cam. +, Huds. et seq.
[Another Chamber. Cam. +,
Irv. Craig, Neil. Another Room in
the Same. Huds. i.]

[The King lying on a bed: *Clarence, Gloucester, Warwick*, and others
in attendance. Cam. +, Huds. et seq.
(subs.).]

IV.v.] CAPELL (*Notes*, 1779, p. 180): Here is no breaking of the scene.—DYCE (ed. 1857): Here the old copies have no stage-direction. In fact, the audience of Shakespeare's time were to suppose that a change of scene took place as soon as the King was laid on the bed.—CAMBRIDGE EDITORS (1864): Although neither the Folios nor any more recent editors make a change of scene after [IV.iv.151], we have ventured to do so [for the reason given by Dyce, as above]. ... Capell's stage direction is not satisfactory, for it implies a change of scene, though none is indicated in the text.—KOPPEL (*Jahrbuch* ix, 1874, p. 292): The actors betake themselves to the inner room. Of a clearing of the stage and the consequently necessary division of scene it is not a question.—ROLFE (ed. 1880): To our mind it is perfectly clear that the king is now carried to another room. At the close of the scene he asks what was the name of the chamber in which he "first did swoon" (see IV.iv.126), and, being told that it is the Jerusalem Chamber, he asks to be borne to it; but if there is no change of scene here he is already *in* the Jerusalem Chamber. ... The Jerusalem Chamber is *not* a bedroom. The king is holding a council there when he swoons; and when he asks to be taken to "some other chamber" [IV.iv.151] (that is, to a bedroom), he is of course obeyed, and the scene shifts to that chamber, where he remains until he asks to be borne back to the Jerusalem Chamber, on account of the prophecy concerning his death.—W. A. WRIGHT (*Academy* xvii, 1880, p. 271): It seems ... very probable that in the present instance the scene, which in the early copies is not divided, was supposed to take place on two sides of a partition, which represented the division between the Jerusalem Chamber and a room adjoining, so that none of the actors would leave the stage. [See also *Romeo* II.i, *Henry VIII* v.ii, iii.]—FLEAY (*Biog. Chron.*, 1891, ii. 200): The change of chamber ... was indicated by the traverse being drawn and the King being disclosed on a bed behind. The actors did not leave the stage, and no new scene should be marked.—CHAMBERS (*Eliz. Stage*, 1923, iii. 65 fn.): [This is] a continuous scene divided, with unanimity in ill-doing, by modern editors in the middle of a speech.—RHODES (*Sh.'s First Folio*, 1923, p. 136): Actus Quartus, Scena [Secunda] is one continuous *scena*, which has been divided in modern editions into 'Scene 4: Westminster—The Jerusalem Chamber,' and 'Scene 5: Another Chamber.' As a later passage shows, these apartments were 'supposed' as at a distance, and not as antechamber to chamber. In the Folio there was no division, because there was no 'clear stage,' the King remaining on the stage, but moving with his Lords from the forestage to the bedchamber, which was approached by drawing 'the curtains.'—Sir M. HUNTER (*R.E.S.* ii, 1926, p. 297): The editors ... begin a new scene at line 151 in the middle of a speech, though interrupted sense and mutilated rhythm cry out in protest against them.

[There has been a good deal of discussion of the manner in which this scene, i.e. IV.iv and IV.v, was managed on the Elizabethan stage, for, whatever the editors, with their casuistical minds, may say about a change of place, there

[IV.v.]

can be no doubt that the scene was performed as an unbroken whole. In the Elizabethan theater locality was changed during the action by movement of the actors about the stage, and this discussion has to do with the direction of the shift at this point. Impracticable notions like those of Wright and Fleay (see preceding note) and that of PRÖLSS (1905, pp. 82 f.) apart, the point of the discussion simmers down to this question: is the first part of the scene (IV.iv) acted on the inner stage and the latter part (IV.v) on the outer stage, or vice versa? The advocates of the latter point of view are in the majority. Capell's stage-direction seems to imply something of this kind, and so does Fleay's remark if it makes any sense at all. Miss PORTER (ed. 1911), RHODES (*Stagery*, 1922, p. 35), HAINES (*Sh. & the Theatre*, 1927, p. 47), and RIDLEY (ed. 1934) all are quite specific. The contrary idea, that the action begins on the inner stage and is here transferred to the outer, is upheld by BRODMEIERS (1904, pp. 14 f.) and NEUENDORFF (1910, pp. 59-60 n.). It is impossible to tell from the text which is right; either is a practicable arrangement. Against the majority view, the CAMBRIDGE EDITORS (1864) urge: "The king's couch would not be placed in a recess at the back of the stage, because he has to make speeches from it of considerable length. He must therefore be lying in front of the stage where he could be seen and heard by the audience." Brodmeier says: "The weightiest proof is the fact that the king, shortly before his end, once more asks, 'Doth any name particular belong Unto the lodging where I first did swoond?' [ll. 256-7]. ... To fulfill the prophecy, he has himself carried back to the Jerusalem Chamber, i.e. from the outer to the inner stage, where his weakness first overcame him. Thus one need only close the curtain between the outer and the inner stage, while, in the opposite case, a great difficulty would be encountered—to unite this request to carry him back to the first room with the exit." Neuendorff also refutes the notion that the king is first laid on a bed at this late moment, as his opponents invariably assume. The point is well taken: what happens when the king faints at IV.iv. 126? Neuendorff says: "From the beginning [of IV.iv] the king lies on a bed, since according to l. 150 he must be carried away. To be sure that would also be possible in a chair, as often happens in the old plays, but later the bed is explicitly mentioned (IV.v.197). ... We have then certainly this situation at the beginning of the scene: the ailing king, in bed, surrounded by his sons and Warwick, is revealed by the drawing of the curtain. At l. 151 the king has his bed moved to another room, on the outer stage. At IV.v.23 Clarence et al. retire to the rear stage; Prince Henry stays with the king on the outer stage and leaves it (l. 52) through a side door, which remains open. 'Enter Warwick, Gloucester, Clarence' at l. 53 indicates, as often, movement from the rear stage to the outer stage. At l. 264, the king is again carried to the first chamber, on the rear stage; the curtain must be closed, so that we must necessarily also infer the end of a scene." Neuendorff's arrangement seems to me far more effective theatrically; whether it was therefore that used on the Elizabethan stage may be probable but can hardly be proved. I should like to add that all this discussion assumes that the theater in which the play was first produced was equipped with an inner stage, an unverifiable assumption. COWLING (*Sh. & the Theatre*, 1927, p. 184) says that in *2 Henry IV* Sh. "seems to have used only the main platform", i.e. the outer stage. I have the same impression myself. There is no other scene in this play which clearly

Let there be no noyfe made (my gentle friends)
 Vnleffe some dull and fauourable hand

2

2. *dull and*] *flow and* Pope, Han. *doleing*, Warb.

requires the inner stage (see note on II.iv.1) and only a few that could possibly use it. This scene too could be managed without it: the king would be carried on in a chair or couch at the beginning of IV.iv and moved to another part of the stage at the end, in much the same way that the rebels traverse a certain amount of ground by crossing the stage at the end of IV.i.—ED.]

AX (1912, pp. 84 ff.): As to the King's death, Holinshed gives several reports, of which the one, relating the Prince's taking possession of the crown, is based on Hall, the other, leaving out that incident, and emphasizing more the place where he died, the cause that led him there, and the prophecy spoken of in Sh., on Fabian [p. 540 below]. Sh. has made use of both accounts, welding their facts together. ... [88] It would lead us too far to enumerate all the differences between the play and the chronicle in these scenes. Moreover, many of them are too insignificant; and the action is not much altered if in the drama the Prince enters by accident, whereas he is advertised of his father's fit in the chronicle; if in Holinshed the King's face is covered with a linen cloth, and in the play a feather is "by his gates of breath"; if in the chronicle all bystanders believe the monarch dead, whereas in the drama Harry, watching alone by his bed, is the first who thinks so.—[This incident is also dramatized in *The Famous Victories* (sc. viii; p. 524 below). So far as it goes, the scene in *The Famous Victories* agrees more closely with Sh.'s version than Holinshed's account does.—ED.]

HERFORD (ed. 1928): The last meeting between the father and his brilliant, but to him still enigmatic eldest son, which now ensues, is the culmination of the play. The scene is itself a drama in little. Hal's abstraction of the crown occasions a misunderstanding, tragic for the dying man, and almost fatal to him; but this is itself the occasion of the son's splendid vindication of himself, as clear and secure as it is modest, which more than resolves the tragic knot. Their reconciliation liberates the king's mind from his most oppressive fear, and he utters himself in unwonted confidence, both in counsel and in a confession, the frankest we have yet heard, of the 'crooked ways' by which he had himself won the crown.—TIECK (c. 1794; *Das Buch*, 1920, p. 246): Here follows the most beautiful, certainly, of the serious scenes in this play. It is a moving situation to see a dying king who does not trust his own son, who is then reconciled with him on his death-bed and gives him wise counsels for the future, who himself found little pleasure in the honor which he had unlawfully seized and admits as much only privately to his son and successor. In this scene Henry speaks as an old and experienced student of human nature. This scene is much like that in the third act of Part I; this one, however, is more beautiful, for it is more solemn. The poet, nevertheless, has here too carefully avoided making the situation tragic, as it so easily could have been; this scene is pervaded by a gentle emotion; any other feeling would have run counter to his purpose.—BULTHAUPT (2 ed., 1884, p. 67): In the famous closing scene of Act IV, by the deathbed of the king, that is accomplished symbolically which is accomplished in reality in *Henry V*.

Will whisper Musicke to my wearie Spirit. 3

War. Call for the Musicke in the other Roome.

King. Set me the Crowne vpon my Pillow here. 5

Clar. His eye is hollow, and hee changes much.

War. Lefse noyfe, leffe noyfe.

Enter Prince Henry. 8

4. [to an Att. who goes out. Cap. inner part of the room. Varr. Rann.
Exeunt two Pages. Irv. Music within. Irv.

5. *my*] the Johns. Var. '73.

8. [*Scene X.* Pope, Han. Warb.

7. [They convey the king to an Johns.

Enter ...] Enter Harry Q.

2-3.] STEEVENS (Var. '73, App.): So in [*The Famous Victories*, sc. viii]: "Draw the Curtaines and depart my chamber a while, And cause some Musicke to rocke me a sleepe" [p. 524 below].—As RHODES (*Sh.'s First Folio*, 1923, p. 137) notes, in *The Famous Victories* almost the same words are repeated at the end of the scene, after the reconciliation with the prince.

2. *dull*] JOHNSON (ed. 1765): Melancholy, gentle, soothing.—MALONE (ed. 1790): I believe it rather means *producing* fullness or heaviness; and consequently sleep.—SCHMIDT (1874): Disposing to sleep with a drowsy music.—ONIONS (1911): Soft, soothing.—[*N.E.D.* defines *dull* as "drowsy" (*Dull a.* 3) but not as "drowsy-making". This would seem, therefore, to be a nonce use of the word extending, as HERFORD (ed. 1928) says, its meaning from the cause to the effect. See note on III.i.17.—ED.]

fauourable] *N.E.D.* (*Favourable a.* 2b): Gracious (said of a superior); kindly, obliging. *Obs. exc. arch.* [Quotes this line.]

4.] LAWRENCE (*Physical Conditions*, 1927, p. 89): [This] surely means that the music was to play somewhere behind curtains, either on the rear or the upper stage.

6. *changes*] *N.E.D.* (*Change v.* 7e): To change countenance; to turn pale, blush, etc. *Obs.* [Quotes no examples outside Sh.]

7-21.] It is difficult to tell whether this passage is intended as verse or prose. In Q it seems to be prose, with the exception of ll. 11-2, but even here the fact that the first line of type ends with *abroad* may be only a coincidence. These are the very lines that in F are clearly prose; the rest seem to be intended as verse, though an odd kind of verse. The arrangement of 14-5 and 19-20 may be due to the peculiarity of F discussed on p. 502. As it seems unlikely that Sh. would drop into prose at a moment like this, the editors are no doubt justified in arranging these lines as smoothly as they can. Evidently, in a passage like this, where a number of different characters participate in the dialog in rapid succession, Sh. did not trouble himself to arrange their speeches as a series of normal verses. The differences between Q and F would seem to be alternative readings of puzzling copy.—ED.

8.] QUILLER-COUCH (*Tales*, 1900, p. 242): Prince Harry came in noisy high spirits along the corridor, eager to tell the good news ... Warwick met him at the door, entreating, 'Less noise, less noise!'—HERFORD (ed. 1928): Prince Hal enters, a breezy presence, his cheery humour, contrasted with the gloomy

P.Hen. Who saw the Duke of Clarence?

Clar. I am here (Brother) full of heaviness. 10

P.Hen. How now? Raine within doores, and none abroad? How doth the King?

Glo. Exceeding ill.

P.Hen. Heard hee the good newes yet?

Tell it him. 15

Glo. Hee alter'd much, vpon the hearing it.

P.Hen. If hee be sicke with Ioy,
Hee'le recouer without Physicke.

War. Not so much noyse (my Lords) 19

9, 11, 14, 17, 24. *P. Hen.*] Prince Q, Cam. +, Huds. Irv. Craig, Neil.

11-8. Seven lines of verse ending *now!* ... *doth* ... *King?* ... *yet?* ... *him*. ... *it*. ... *physic*. Ktly.

11-2. *How* ... *abroad?*] One line of verse Q (?), Pope et seq. (except Ktly).

12-4. *How* ... *hee*] One line of verse Dyce ii, iii, Del. Huds. i, Craig.

13, 16, 64. *Glo.*] Hum. Q. Pr. H. Cap. P. Humph. Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Wh. i, Hal. Ktly, Del.

13-4. One line of verse Cap. (?), Steev. et seq. (except Dyce ii, iii, Del. Huds. i, Craig).

14-5. *Heard hee* ... *Tell it him*] One line Q. *Hear ye* ... *tell him* Vaughan.

14-6. *the* ... *much*] One line of verse Dyce ii, iii, Huds. i.

15-6. *Tell* ... *much*] One line of verse Cap.

15. *it*] 't Dyce ii, iii, Huds. i (Steev. conj.).

16. *alter'd*] *utted* Q (some copies). *is told*; and *alter'd* Cap.

16-7. *vpon* ... *sicke*] One line of verse Cap. Dyce ii, iii, Huds. i.

16. *vpon the*] *on* Steev. conj. *it.*] *it*, Q.

17-8. *If* ... *Physicke*] Prose Q, Cam. +, Craig, Neil. Two lines of verse ending *sick* ... *physick*. Cap. Varr. Rann, Mal. Steev. Varr. Sing. i, Knt, Dyce, Hal. Huds. i, Irv. Two lines ending *recover* ... *physic*. Coll. Sing. ii, Wh. i.

18. *Hee'le*] *he will* Cap. Varr. Rann, Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Wh. i, Hal. Del. Huds. i, Irv. Craig.

19-21. Prose Q.

19-20. One line Pope et seq.

19. *Lords*] Ff. *lords*, Q, Rowe. *lords*. Johns. Var. '73, Coll. Wh. i, Ktly, Del. Irv. Craig, Neil. *lords*,—Sing. ii. *lords*; or *lords*: Pope et cet.

presages of the watchers by the king's bed, as his hearty voice with their subdued tones.

10. *full of heaviness*] CARTER (1905, p. 283) quotes Phil. ii. 26, "For he longed after you al, and was ful of heaviness", and Ps. lxix. 20, "I am ful of heaviness".—On *heaviness*, see note on IV.ii.89.

11. *Raine*] DELIUS (ed. 1857): He means the tears which he observes in the eyes of those present.

12. *abroad*] See note on I.ii.92.

16. *alter'd*] WILSON (*Sh.'s Hand*, 1923, p. 118) explains Q (some copies) *utted* as an *a: minim* misreading.

18. *Physicke*] See note on I.i.153.

Sweet Prince speake lowe, 20
 The King, your Father, is dispos'd to sleepe.
Clar. Let vs with-draw into the other Roome.
War. Wil't please your Grace to goe along with vs?
P.Hen. No: I will sit, and watch here, by the King.
 Why doth the Crowne lye there, vpon his Pillow, 25
 Being so troublesome a Bed-fellow?
 O pollish'd Perturbation! Golden Care!
 That keep'ft the Ports of Slumber open wide,
 To many a watchfull Night: sleepe with it now, 29

20. *lowe,*] *low.* Ff, Rowe. *low;* 27. *pollish'd*] *polished* Var.
 Pope et seq. 28. *keep'ft*] *keeep'ft* F₃F₄. *keeps*
 21. *dispos'd*] *disposed* Cam. Glo. Sing. Ktly.
 Huds. i, Her. Cowl. *wide,*] *wide* Q, F₄ et seq.
 23. *Wil't*] *Wilt* Q, Cap. (corrected 29. *Night: ... now,*] Ff, Rowe, Han.
 in errata) Mal. (subs.). *night, ... now!* Q, Coll.
 24. [Exeunt, leaving the Prince. Wh. i, Ktly. *night: ... now!* Pope,
 Cap. Exeunt all but *P. Henry.* Theob. Warb. *night. ... now.*—
 Rowe iii, +, Var. '73 et seq. (subs.). Johns. *night! ... now!* Cap. et cet.
 [Music ceases. Irv. *sleepe ... now,*] ---he sleeps with't
 25. [Exeunt all but *P. Henry.* now, Han. *Sleep hath he now!* or
 Rowe i, ii. *Sleepeth he now!* Vaughan.

24. sit, and watch] COWL (ed. 1923): An office of love.

25-52.] GOETHE (*Sh. und kein Ende*, 1813-26; tr. Spingarn, p. 186): Strictly speaking, nothing is theatrical except what is immediately symbolical to the eye: an important action, that is, which signifies a still more important one. That Shakespeare knew how to attain this summit, that moment witnesses where the son and heir in *Henry IV* takes the crown from the side of the slumbering king, who lies sick unto death,—takes the crown and marches proudly away with it. But these are only moments, scattered jewels, separated by much that is untheatrical. Shakespeare's whole method finds in the stage itself something unwieldy and hostile.—DOWDEN (*Sh., a Critical Study*, 1875, p. 216): When Henry takes from his father's pillow the crown, and places it upon his own head, the deed is done with no fluttering rapture of attainment. He has entered gravely upon his manhood. He has made very real to himself the long, careful, and joyless life of the father who had won for him this "golden care." His heart is full of tenderness for this sad father, to whom he had been able to bring so little happiness. But now he takes his due, the crown, and the world's whole force shall not wrest it from him. Here is no aesthetic feeling for the "situation," only the profoundest and noblest entrance into the fact.—[The first part of this speech is plainly reminiscent of III.i.7-33.]

27. Perturbation] *N.E.D.* (Perturbation 3): A cause or factor of disturbance or agitation [quoting this line as its earliest example].

28. Ports] STEEVENS (Var. '78): Gates.

29. To ... Night] DEIGHTON (ed. 1893): So that many a wakeful night may enter.

Yet not fo found, and halfe fo deeply fweete, 30
 As hee whose Brow (with homely Biggen bound)
 Snores out the Watch of Night. O Maieftie!
 When thou do'ft pinch thy Bearer, thou do'ft fit
 Like a rich Armor, worne in heat of day,
 That scald'ft with safetie: by his Gates of breath, 35

30. <i>and</i>] <i>nor</i> Cap. conj.	35. <i>scald'ft</i>] Q, Ff, Rowe, Pope,
31. <i>hee whose</i>] <i>he who, his</i> Ktly.	Neil. <i>scalds</i> Theob. et cet.
<i>he who, 's or who, his or he, his</i>	<i>safetie: by ... breath,]</i> <i>safty</i> (by ...
Vaughan.	<i>breath</i>) Q. <i>safety; by ... Breath</i> Rowe
<i>Brow</i>] <i>brow's</i> Huds. i.	iii. <i>safety. By ... breath</i> Pope et seq.

watchfull] *N.E.D.* (Watchful *a.*): Wakeful, sleepless; of time: Passed in wakefulness. *arch.*

sleeppe ... now,] The construction is none too clear. The prince has just been apostrophizing the crown, but *sleeppe* surely refers to his father. The exclamation point after *now* in Q and modern editions suggests that *sleeppe* is imperative or optative ("May you sleep"), but this is perhaps a bit odd coming so abruptly after what the prince has just said about the sleeplessness that the crown entails, and undoubtedly the next line sounds very odd if it too is construed as optative, as I think it would have to be. DEIGHTON (ed. 1893) paraphrases: "Is it not strange that my father should sleep with it beside him on his pillow?" This seems to suit both what precedes and what follows much better: "What, do you sleep with it now? Yet you do not sleep so soundly" &c.—ED.

30. *deepely*] SCHMIDT (1874): Intensely, very much.

31. *hee whose*] KEIGHTLEY's conjecture expresses the sense, but nobody has been able to rationalize the construction; indeed, few have tried. Though a singular and drastic compression, it seems to me intelligible enough.—ED.

Biggen] *N.E.D.* (*Biggin*¹ 2): A cap or hood for the head, a night-cap [quoting this line].

32. *Watch of Night*] *N.E.D.* (Watch *sb.* 4): Each of the (three, four, or five) periods into which the night was anciently divided. Now often in collective plural, *the watches of the night*, used rhetorically for 'the night-time'.

33. *pinch*] See note on I.ii.212.

Bearer] *N.E.D.* (Bearer 5): The holder of rank or office [quoting this line as its earliest example].—[Cf. l. 179 below.]

35. *scald'st*] I think Sh. may have written this, though strict logic undoubtedly requires *scalds*. It would be natural for a poet speaking metaphorically of the crown as a suit of armor to apply to the armor a verb in the same person as that of the last two verbs he has used with the crown. Indeed, I am not quite sure that he is certainly wrong in doing so. See p. 509.—ED.
 —*N.E.D.* (*Scald v.* 6b): *intr.* for *pass.* To be scorched or burnt [quoting this line].

with safetie] ROLFE (ed. 1880): That is, while it gives safety or protects from danger.

There lyes a dowlney feather, which stirres not: (H4)
 Did hee fuspire, that light and weightlesse dowlne 37
 Perforce muſt moue. My gracious Lord, my Father,
 This ſleepe is found indeede: this is a ſleepe,
 That from this Golden Rigoll hath diuorc'd 40
 So many Engliſh Kings. Thy due, from me,

36-7. <i>dowlney</i> ... <i>dowlne</i>] F ₂ F ₃ . <i>dowlney</i> ... <i>dowlne</i> Q. <i>dowlney</i> ... <i>dowlne</i> Kit. <i>downy</i> ... <i>down</i> F ₄ et cet.	40. <i>Rigoll</i>] <i>ringol</i> Wh. i (Mal. conj.). <i>regale</i> Warb. conj. <i>diuorc'd</i>] <i>divorced</i> Cam. Glo. Huds. i, Her. Cowl.
38. <i>moue.</i>] <i>moue</i> Q. <i>move</i> . [Goes behind bed.]—Irv.	41. <i>Kings</i> . <i>Thy</i>] <i>Kings</i> , <i>thy</i> Q. <i>due</i> , ... <i>me</i> ,] <i>deaw</i> ... <i>me</i> , Q. <i>due</i> ... <i>me</i> , F ₃ F ₄ , Rowe. <i>due</i> ... <i>me</i> Pope, +, Var. '73, Coll. Dyce, Wh. Hal. Cam. +, Del. et seq.
<i>Lord</i> , ... <i>Father</i> ,] <i>lord</i> ... <i>father</i> : Q. <i>Lord!</i> ... <i>Father!</i> Rowe et seq. [calling loud, and ſtirring him. Cap.	

35-52. *by ... me*] Miss WINSTANLEY (ed. 1918): The Prince imagines the king dead and takes the crown from his pillow. This action certainly appears heartless, though Shakespeare, with admirable art, has made it the occasion of reconciliation. In Holinshed, it should be noted, the Prince has really more warrant for his action, for the bystanders also believe the king to be dead and cover his face. [See p. 540 below.]

35. *Gates of breath*] RANN (ed. 1789): Lips.

36. *dowlney*] According to H. BRADLEY (*Sh.'s England*, 1916, ii. 573), this spelling (and *dowlne* in the next line) is a confusion of *dowle*, a filament of a feather, and *down*. *N.E.D.* quotes this line under *Downy a.*² without comment. See p. 509.

feather] Cf. *Lear* v.iii.265.

stirres not] SIGISMUND (*Jahrbuch* xvi, 1881, p. 88): The symptom here described ... is known as the Cheyne-Stokes respiration phenomenon. Instead of the regular cycle of respiration, repeated according to a fixed rhythm, the breathing stops after an expiration and often for a very long time. Such a delusion as Prince Henry here experiences is easily possible for an inexperienced observer so long as he does not wait for a new inhalation.

37. *suspire*] *N.E.D.* (*Suspire* v. 3): To breathe. [Quotes no examples earlier than Mrs. Browning except *John* III.iv.80 and this line.]

39-41. *This ... Kings*] On Sh.'s frequent use of sleep as an image of death, see Miss SPURGEON (1935, p. 184).

40. *Rigoll*] GILDON (1710, p. lxxi): A Clavicord, or what makes Merry, or diverts, &c.—POPE (ed. 1723): Circle; meaning the *crown*.—THEOBALD (ed. 1733): *I.e.* Ring, or Circle. In *Macbeth* [I.v.25], he has express'd it; "All that impedes thee from the golden round." But We once more meet with the Word *Rigol* in our Author's Works; "About the mourning and congealed face Of that black blood a watery rigol goes," &c. *Tarquin and Lucrece* [1745].—*N.E.D.* (*Rigol* sb. 1): A ring or circle. *Obs.* *rare*. App. derived from the application of the word to a groove running round a thing. [Quotes this line and *Lucrece* 1745 only.]

41. *Kings*] There is certainly a distinct pause after this word, probably to be

Is Teares, and heaue Sorrowes of the Blood, 42
 Which Nature, Loue, and filiall tenderneffe,
 Shall (O deare Father) pay thee plenteously.
 My due, from thee, is this Imperiall Crowne, 45
 Which (as immediate from thy Place and Blood)
 Deriues it felfe to me. Loe, heere it fits,
 Which Heauen shall guard:
 And put the worlds whole strength into one gyant Arme,
 It shall not force this Lineall Honor from me. 50
 This, from thee, will I to mine leaue,

44. O] *O my Johns.*
plenteously.] Ff, Rowe, +, Var.
 '73, Neil. *plenteously:* Q, Cap. et cet.
 [kneels, and kiffes him. Cap.

45. *due, ... thee,*] *due ... thee* Q,
 Pope, +, Var. '73, Coll. Dyce, Wh.
 Hal. Cam. +, Del. et seq.

[taking it from the Pillow. Cap.

47. *me.*] *me:* Q. *me.* [Puts on the
 crown.] Wh. ii, Neil.

heere] *where* Q, Neil.

[Putting it on his head. Johns.
 Cap. Varr. Rann, Mal. Steev. Varr.
 Sing. Knt, Coll. Dyce, Sta. Wh. i,

Hal. Ktly, Del. Huds. i, Irv. Craig
 (subs.).

48-52. *Which ... to me.*] Five lines
 ending *guard:* ... *strength ... force ...*
thee, ... me. Rowe i, ii. Four lines
 ending *strength ... force, ... thee ... me.*
 Q, Rowe iii et seq.

48. *Heauen*] *Heav'n* Rowe, +.
God Q, Dyce, Sta. Hal. Cam. +,
 Huds. Irv. Neil.

49. *worlds*] *World's* F₄ et seq.

50-1. *me.*] Ff, Rowe, +, Var. '73,
 Coll. Sing. ii, Sta. Wh. i, Ktly, Del.
 Craig, Neil. *me, Q. me; Cap. me:*
 Var. '78 et cet.

filled by action. Otherwise the transition is very abrupt and the prince seems almost cold-blooded in turning from the thought of his father's death to that of his new responsibilities.—ED.

42. *heaue*] *N.E.D.* (*Heavy a.* 13): Grave, severe, deep, profound, intense.
Blood] SCHMIDT (1874): The fleshly nature of man.—DEIGHTON (ed. 1893): Nature.—MISS WINSTANLEY (ed. 1918): Heart.—COWL (ed. 1923): Natural feeling.

43. *Nature*] *N.E.D.* (*Nature sb.* 9e): Natural feeling or affection. Now *dial.* [Quotes *Macbeth* I.v.42 as its earliest example.]—[Cf. l. 77 below.]

45. *Imperiall*] *N.E.D.* (*Imperial a.* 2): [Of or pertaining to a sovereign state.

46. *immediate*] *N.E.D.* (*Immediate a.*): Standing or coming nearest or next [quoting *Hamlet* I.ii.109, "You are the most immediate to our throne", as its earliest example].—[Cf. v.ii.79.]—DELIUS (ed. 1857): Belongs with the following *to me.*

47. *Deriues*] SCHMIDT (1874): Reflectively, = to be inherited, to descend.

Loe, heere] Why the editors set aside Q *loe where* is a mystery, for it is certainly the usual formula. *N.E.D.* (*Where* 1b) explains: "In dependence on an int. or vb. of looking: *Lo, see where* (he comes) = Here or there (he comes) *l arch.*" See FRANZ (3 ed., 1924) §347, and cf. l. 103 below. The sloughing of the initial *w* in F *heere* is very likely a typesetter's error.—ED.

48-52.] On the lineation see p. 502.

As 'tis left to me.

Exit.

52

Enter Warwick, Gloucester, Clarence.

King. *Warwicke, Gloucester, Clarence.*

Clar. Doth the King call?

55

War. What would your Maiestie? how fares your Grace?

King. Why did you leaue me here alone (my Lords?) [gg4^{vb}]

Cla. We left the Prince (my Brother) here (my Liege) Who vndertooke to sit and watch by you.

60

King. The Prince of Wales? where is hee? let mee see him.

War. This doore is open, hee is gone this way.

Glo. Hee came not through the Chamber where wee stayd.

65

King. Where is the Crowne? who tooke it from my Pillow?

War. When wee with-drew (my Liege) wee left it heere.

69

52. *Exit.*] *Exit*, crowned. Coll. iii.

53. [*Scene XI.* Pope, Han. Warb. Johns.

Enter ...] Q, Ff, Rowe, + (subs.). Re-enter *Warwick*, and the rest, hastily. (after l. 54) Cap. *Enter Warwick* and the rest. (after l. 54) Var. '73, Wh. i. Re-enter *Warwick, Gloucester, Clarence*, and the rest. (after l. 54) Cam. +, Irv. Craig, Neil. Re-enter *Warwick*, and the rest. (after l. 54) Var. '78 et cet.

54. *King.*] K. Hen. [Waking]. Coll. iii, Irv. Craig (subs.).

Gloucester] *Gloster Cap.* Varr. '78, '85, Rann, Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Wh. i, Hal. Ktly, Del. Huds. i.

[waking. Cap.

55, 59. *Clar.*] Pr. T. Cap.

56-7. *how ... Grace?*] Om. Q.

59-62. Prose Q.

62. *him.*] *him: he is not here.* Q, Cap. Var. '78 et seq.

63. *This*] *The Rowe*, Pope, Han. Irv.

68. *Liege*] *Lige Rowe* ii.

56-7. *how ... Grace?*] On the omission of this phrase from Q see p. 495.

59-62.] Another instance of the printing of verse as prose in Q. See note on ll. 7-21 above.

62. *him.*] Q *he is not here*, in the opinion of CAPELL (*Notes*, 1779, p. 180) and of WHITE (ed. 1859), was omitted from F by accident. A. E. MORGAN (1924, p. 22), who regards the phrase as "a fragment" indicating abridgement (see p. 496), implies that the omission was deliberate. Either explanation is possible, though the former involves the coincidence that the accident reduced the speech to a normal verse. Whether the F reviser was capable of going so far as to omit a few words to improve the meter is a question I find very difficult to answer.—ED.

King. The Prince hath ta'ne it hence: 70
 Goe seeke him out.
 Is hee so hastie, that hee doth suppose
 My sleepe, my death? Finde him (my Lord of Warwick)
 Chide him hither: this part of his conioynes
 With my diseafe, and helpes to end me. 75
 See Sonnes, what things you are:
 How quickly Nature falls into reuolt,
 When Gold becomes her Obiect? 78

70-1. One line Q, Pope et seq.

70. *ta'ne*] *tak'n* Dyce iii.

72-82. *Is ... vp*] Ten lines of verse ending *suppose ... death?*— *... hither. ... disease, ... are!* *... revolt, ... foolish ... thoughts, ... industry; ... up* Ktly.

72-8. *Is ... Obiect?*] Ff, Rowe. Six lines of verse ending *death? ... hither. ... diseafe, ... are, ... reuolt, ... obiect?* Q. Six lines ending *suppose ... Warwick, ... his ... me. ... nature ... obiect?* Pope, +. Seven lines ending *suppose ... death? ... hither. ... disease,*

are! *... revolt, ... object!* Cap. et cet.

74. *Chide ... hither:*] *And chide ... hither strait;* Pope, +. *chide ... hither.* Q, Varr. Rann. *chide ... hither.* [Exit War.] Cap. Mal. et seq. *And chide ... hither; for* Vaughan.

76. *are:*] Ff, Rowe. *are, Q. are?* Knt i. *are;* Coll. Wh. i. *are!* Pope et cet.

77. *into*] *to* Pope, +. *in* Vaughan.

78. *Obiect?*] *object!* Yet, for this, Cap. conj.

72-8.] This passage is mislined in both Q and F, but differently. LEE (ed. 1908) implies that the irregularity is intentional because it "dramatically suggests the king's perturbation of mind", but I doubt that this could be detected in the theater. On the whole, it seems to me more likely that the irregularity of both versions and the differences between Q and F are due to bad copy, and that the copy was bad because Sh. had changed his mind once or twice while writing the speech and had marred it with erasures, interlineations, and possibly marginal additions. There are some further irregularities, as likely as not due to the same cause, later on in this speech; see ll. 86-91.—ED.

72. *hastie*] *N.E.D.* (*Hasty* *a.* 2): Eager to get something done quickly; in a hurry. *Obs.* [Quotes this line.]

74. *Chide*] *N.E.D.* (*Chide* *v.* 4): With *adv.* or *advb. compl.*: To drive, impel, or compel by chiding.

part] SCHMIDT (1875): Characteristic action.—*N.E.D.* (*Part* *sb.* 11): A piece of conduct, an act (usually with qualification expressing praise or blame). *Obs.*

76. *things*] According to *N.E.D.* (*Thing* *sb.* 10), this word was formerly applied to persons without the contemptuous connotations which it now has. Surely, however, there is some reproach in it here, though none of the scorn which it expresses in v.iv.35.—ED.

77. *Nature*] See note on l. 43 above.

78. *Gold*] The king is thinking of the crown. CLEMEN (*Jahrbuch* lxxviii, 1932, p. 71) points out the frequent association of crown and gold in Sh.'s mind.—ED.

For this, the foolish ouer-carefull Fathers (H₄^v)
 Haue broke their sleepes with thoughts, 80
 Their braines with care, their bones with industry.
 For this, they haue ingrossed and pyl'd vp
 The canker'd heapes of strange-atchieued Gold:
 For this, they haue beene thoughtfull, to inuest
 Their Sonnes with Arts, and Martiall Exercifes: 85

79. *ouer-carefull*] *O'er-careful* Ktly.
 80-91. Eleven lines ending *care*, ...
have ... heaps ... have ... arts ... bee ...
sweets, ... honey, ... bees ... taste ...
father. Vaughan.

80-2. *Haue ... vp*] Q, Ff, Rowe,
 Coll. Ktly, Del. Huds. i, Craig. Two
 lines of verse ending *care*, ... *engrossed*
 Pope, + (see l. 82). Three lines end-
 ing *care*, ... *industry*; ... *up* Cap. et cet.

80. *sleepes ... thoughts*] *leepe ...*
thoughts Q, Mal. Steev. Varr. Sing.
 Knt, Cam. +, Ktly, Irv. Neil. *sleeps*
 ... *thought* Rowe, +, Cap. Varr. '73,
 '78, '85, Dyce, Coll. iii, Huds. i.
sleep ... thought Rann, Sta.

81. *industry.*] Ff, Rowe. *industry*,

Knt i. *industry*: Q, Pope et cet.
 (subs.)

82. *they ... vp*] *engrossed* Pope, +.
ingrossed] Q, Ff. *engross'd*
 Han. Her. *engrossed* Rowe et cet.
pyl'd] *pilld* Q. *piled* Cam. Glo.
 Huds. Her. Cowl.

83. *canker'd*] *cankred* Q. *cank'red*
 Neil.

strange-atchieued] *strange at-*
cheeued Q. *strange-atchiev'd* Rowe i,
 ii. *strange, achieved* Vaughan.

84. *thoughtfull,*] *thoughtfull* Q, Rowe
 et seq.

85. *Arts*] *Art* Rowe.

Exercifes] *exercise* Vaughan.

79. *For this*] RANN (ed. 1789): For such a return as this.

80. *broke*] See note on I.i.16.

thoughts] ONIONS (1911): Care[s], anxiet[ies].—[Cf. *thoughtful*, l. 84.]

82. *ingrossed*] *N.E.D.* (Engross *v.* 4a): To get together, collect from all
 quarters; also *to engross up* (*obs.*).

83. *canker'd*] *N.E.D.* (Cankered *ppl.a.* 2): Rusted, corroded; tarnished.
Obs. exc. dial. [Quotes this line.]

strange-atchieued] SCHMIDT (1875): Gained and yet not enjoyed; ac-
 quired not for one's own self, but for the benefit of others.—ROLFE (ed. 1880):
 May be=gained in foreign lands.—DEIGHTON (ed. 1893): [Amassed by]
 crooked means.—Miss WINSTANLEY (ed. 1918): Got by strange means.—
 ONIONS (1911): Gained (a) in foreign lands, (b) by wrong means, (c) for the
 enjoyment of others [marking the sense disputed].—COWL (ed. 1923): Strangely
 won, whether (1) in distant lands, (2) in extraordinary ways, or (3) by arts or
 means beyond the reach of ordinary men.—KITREDGE (ed. 1936, glossary):
 Acquired by extraordinary efforts or in foreign lands.

84. *thoughtfull*] *N.E.D.* (Thoughtful *a.* 1c): With *inf.*, *dependent cl.*, or *of*:
 Careful, heedful [quoting this line].—[Cf. *thoughts*, l. 80.]

inuest] See note on IV.iv.8.

85. *Arts ... Exercises*] COWL (ed. 1923): Arts and arms, the two branches of
 a polite education in the sixteenth century.

When, like the Bee, culling from euery flower 86
 The vertuous Sweetes, our Thighes packt with Wax,
 Our Mouthes with Honey, wee bring it to the Hiue; 88

86. *Bee*] *bees* Ktly.
culling] *tolling* Q. *toyleing* Der.
tolling Varr. Rann, Mal. Steev. Varr.
 Sing. Coll. Dyce i, Hal. Ktly, Neil.

euery flower] *ev'ry Flow'r* Pope,
 +.

87. *The ... Sweetes*] Om. Q, Pope,
 +. Separate line Cap. et seq. *Their*
... sweets, all through the day Ktly
 conj.

87-91. *our ... Father.*] Four lines

ending *hony*, ... *bees*, ... *taste ... father*,
 Q, Pope et seq. (except Ktly).

87-8. *our Thighes packt with ...*
Honey] *Our thigh, packt with ... hony*
 Q. *Our thighs are packt with ... honey*
 Pope, Theob. Warb. Johns. Var. '73.
Our thighs all packt with ... honey Han.
Packing our thighs with ... honey Cap.
Our thighs with ... honey pack'd Dyce
 ii, iii, Huds. i, Wh. ii. *our thighs*
Packed with ... honey fill'd Ktly conj.

86-91.] Modern editors print these lines as Q does except that they add "The virtuous Sweetes" as a separate line after l. 86. This phrase is probably an interlinear or marginal addition which the Q compositor overlooked, and the divergent arrangement of F is probably an unsuccessful attempt to fit it into a succession of normal verses. The metrical irregularity and the repetition of "like the Bee(s)" (86, 89) may well be indicative of revision, either carelessly carried out or so baffling in Sh.'s MS. that neither Q nor F quite preserves Sh.'s final intention. See note on ll. 72-8.—ED.

86. *culling*] SCHMIDT (1874): Cull, to pick out, to select from many.—Q *tolling*. ONIONS (1911): Toll, to take as toll, collect.—VERPLANCK (ed. 1847) thinks that Sh. first wrote this passage as it is printed in Q (without *The vertuous Sweetes*) and afterwards revised and expanded it.—COLLIER (ed. 1842) thinks that by the change to *culling* the image of the bee taking toll from each flower is lost.—HUDSON (ed. 1852) notes that *The vertuous Sweetes* would not suit *tolling* and so agrees with Verplanck.—COWL (ed. 1923) and RIDLEY (ed. 1934) also think that the change of *tolling* to *culling* and the addition of *The vertuous Sweetes* go together.—See note on l.i.119 and p. 507.

87. *vertuous*] N.E.D. (*Virtuous* *a.* 6): Endowed with, or possessed of, inherent or natural virtue or power.

our ... Wax] Difficult to read rhythmically, whether the line begins with *The vertuous* and ends with *Wax*, as in F, or begins with *our Thighes* and ends with *Honey*, as in Q and most modern editions. HERFORD (ed. 1899) and VAN DAM (1900, p. 346) would read *Thighes* as a dissyllable; ABBOTT (1870, §510) would read *packed* for *packt*; and COLLINS (ed. 1927) suggests a pause equivalent to a syllable after *packt*.

87-8. *Wax ... Honey*] COWL (ed. 1923): Modern research has shown that the worker bee carries pollen in a cavity on the central joint of the hind pair of legs, that the nectar having been sucked from the flower is conveyed into the mouth and thence down the gullet into the honey-bag, and that the wax is secreted in "wax-pockets situated on the ventral surface of the abdomen".

And like the Bees, are murdered for our paines.
 This bitter taste yeelds his engrossments, 90
 To the ending Father.

Enter Warwick.

Now, where is hee, that will not stay so long,
 Till his Friend Sicknesse hath determin'd me?
War. My Lord, I found the Prince in the next Roome, 95
 Washing with kindly Teares his gentle Cheekes,
 With such a deepe demeanure, in great sorrow,
 That Tyranny, which neuer quafft but blood, 98

89. *And]* *we*, Cap.
murthered] Ff, Rowe, Wh. ii.
murdered Q. *murther'd* Cap. Knt,
 Irv. *murdered* Cam. i, Glo. Her.
murd'red Neil. *murder'd* Pope et cet.

paines.] *paines*, Q.
 90. *bitter]* *bittter* Rowe ii.
yeelds] Q, Ff, Knt, Sing. ii,
 Sta. Ktly, Neil. *yield* Rowe et cet.
engrossments,] *engrossments* Q,
 F₄ et seq.

91. *ending]* *dying* Pope, +.

Father.] *father*, Q.

92. *Enter ...]* Ff, Rowe, +, Wh. i.
 At l. 94 Q. *Re-enter Warwick.* Cap.
 et cet.

94. *Friend]* *friends* F₄. *friend's*
 Rowe i, ii.

Sicknesse hath] *sicknesse hands*
 Q. *sickness' hands* Coll. *sickness*
have Rid. *sickness' hand's* Vaughan.
determin'd] *determined* Cam.
 Glo. Huds. i, Her. Cowl.

me?] *me*. Q, Pope.

89. *murthered]* COLLINS (ed. 1927): As the bees are by those who want to get the honey; not by the other bees, for, as Shakespeare knew, it is not the working bees, but the "lazy yawning drone" (*Henry V* 1.ii.204) who is delivered "o'er to executors pale" and killed.

90. *yeelds]* CLARKE (ed. 1865): The construction is—"his engrossments yield to the father this bitter taste".—[See note on 1.iii.114.]

engrossements] JOHNSON (ed. 1765): Accumulations.—*N.E.D.* quotes this line as its earliest example.

91. *ending]* *N.E.D.* (Ending *ppl.a.* 2): In *intr.* sense: Dying, near one's end. *Obs.* [Quotes this line only.]

94. *hath]* Q *hands* is almost certainly a misreading, though FURNIVALL (Old Sp. ed., 1909) explains it as = Sickness's hands. RIDLEY's *have* (*haue*) may be closer graphically to *hands* than *hath* is, but in view of the fact that F derives ultimately from Sh.'s MS. I do not know why we may not be content to assume that it preserves what Sh. wrote.—ED.

determin'd] SCHMIDT (1874): Put an end to.

96. *kindly]* SCHMIDT (1874): In keeping with the quality of a person or thing, natural (not feigned).—HUDSON (ed. 1880): "*Kindly* tears" are tears of *natural affection*.—ONIONS (1911): (a) Natural, not forced, (b) naturally shed for a father [disputed].

97. *deepe]* SCHMIDT (1874): Coming from, or dwelling in the inmost heart, heartfelt; and therefore intense.—[Cf. l. 155 below.]

98-100. *That ... eye-drops]* COWL (*Experiment*, 1927, p. 4) quotes Underdowne's translation of Heliodorus, *Æthiopica* v (1587, ed. Whibley, 1895,

Would (by beholding him) haue wafh'd his Knife
 With gentle eye-drops. Hee is comming hither. 100
King. But wherefore did hee take away the Crowne?

Enter Prince Henry.

Loe, where hee comes. Come hither to me (*Harry.*)
 Depart the Chamber, leaue vs heere alone. *Exit.*
P.Hen. I neuer thought to heare you speake againe. 105
King. Thy wifh was Father (*Harry*) to that thought:
 I stay too long by thee, I wearie thee.
 Do'ft thou so hunger for my emptie Chayre, 108

100. <i>eye-drops.</i>] <i>eie-drops</i> , Q.	+, Irv. Craig, Neil. (subs.). Exeunt
102. Enter ...] Ff, Rowe, +, Var.	all except K. Hen. and P. Hen. Dyce,
'73, Wh. i. Enter Harry. (at l. 100)	Hal. Huds. i. Exeunt <i>Clarence</i> ,
Q. Re-enter <i>Prince</i> . Cap. et cet.	Prince <i>Humphrey</i> , Lords, &c. Mal. et
(subs.).	cet.
103. <i>comes.</i> Come ... (<i>Harry.</i>)]	105. P. Hen.] <i>Harry</i> Q.
<i>comes, come ... Harry</i> , Q.	106. <i>thought:</i>] <i>thought</i> Q.
104. <i>Exit.</i>] Ff, Rowe, Pope. ex-	107. <i>thee.</i>] <i>thee</i> , Q.
eunt. Q. Ex. Lords. Theob. Han.	108. <i>my</i>] <i>mine</i> Q, Coll. i, ii, Wh.
Warb. Johns. Varr. Rann (subs.).	Cam. +, Del. Irv. Neil.
Exeunt <i>War.</i> and the rest. Cap. Cam.	

p. 130): "One of those, that were landed, went about to shoote at them [Theagines and Chariclea], but after the yonge folkes had looked upon them, their harts failed, and their right hands quaked. For the very barbarous hands (as may appeare) do feare the beautiful personages, and a right cruell eye wil bee made gentle with a lowely looke."—[Cf. Sidney's *Defence of Poesie* (*Works*, ed. Feuillerat, 1922-6, iii. 23 f.): "*Plutarch* yeeldeth a notable testimonie of the abhominable Tyrant *Alexander Pheræus*, from whose eyes a Tragedie well made and represented, drew abundance of teares, who without all pittie had murdered infinite numbers, and some of his owne blood"; *Richard III* 1.iii.185, "Tyrants themselves wept when it was reported".]

99. *by*] In consequence of. See ABBOTT (1870) §146; FRANZ (3 ed., 1924) §475. Cf. l. 224 below.

103. *Loe, where*] See note on l. 47 above.

104.] Cf. *The Famous Victories*, sc. viii (p. 524 below).

Depart] *N.E.D.* (*Depart* v. 8): *trans.* To go away from, leave, quit, forsake. Now *rare*.

106.] MITFORD (*Gentleman's Magazine* xxii, 1844, p. 455) compares Quintilian, *Institutio Oratoria* VI. ii. "sed id quod volunt credunt quoque" ["what they wish, they will also believe" (tr. Butler, 1921)].

107. *by thee*] DELIUS (ed. 1857): In your opinion, the French *selon toi*. [So also SCHMIDT (1874), ROLFE (ed. 1880), HERFORD (ed. 1899).]—ROLFE: But *by* may be = near or with.—COWL (ed. 1923): With [thee].

108-10. *Do'st ... ripe?*] AX (1912, p. 89) quotes *The Famous Victories*, sc. viii: "Doest thou thinke the time so long, That thou wouldest haue it before the Breath be out of my mouth?" (p. 525 below).

That thou wilt needes inuest thee with mine Honors,
 Before thy howre be ripe? O foolish Youth! 110
 Thou seek'st the Greatnesse, that will ouer-whelme thee.
 Stay but a little: for my Cloud of Dignitie
 Is held from falling, with so weake a winde,
 That it will quickly drop: my Day is dimme.
 Thou hast stolne that, which after some few howres 115
 Were thine, without offence: and at my death

109. *mine*] *my* Q, Rowe, +, Cam. *winde*] *band* Vaughan.
 Glo. Irv. Her. Cowl. 114. *dimme*.] *dim*, Q. *dim* Rowe ii,
 111. *thee*.] *thee*, Q. iii.
 112. *Cloud*] *cloak* Vaughan. 115. *stolne*] *stolen* Dyce i, Hal.
 113. *falling*.] *falling* Q, Pope, +, Cam. Glo. Ktly, Her. Neil. Cowl.
 Cap. Var. '78 et seq.

108. *emptie Chayre*] DEIGHTON (ed. 1893): Proleptic, the chair that will be emptied by my death.—MISS PORTER (ed. 1911): The Throne.

109. *wilt needes*] See note on I.ii.198.

Honors] *N.E.D.* (Honour *sb.* 5): (Usually in pl.) A position or title of rank, a degree of nobility, a dignity.

110. *be*] See note on I.iii.25.

112-4. *for ... drop*] DEIGHTON (ed. 1893): The metaphor is that of a cloud which is prevented from falling in rain by the strength of the wind; ... in *weak wind* [there is] a reference to the weakness of his breath.—CLEMEN (1936, pp. 100 f.): *Cloud of dignity* evinces a direct union of the abstract element with the concrete. Earlier it would have been: *my dignity like a cloud*, or *my dignity, a cloud*. But such consolidations are now frequent; thus we have *tide of pomp*, *dust of old oblivion*, *muzzle of restraint* etc. At the same time we may say that it is a process of concentration that is evident here. What earlier would have required a number of lines to express is here concentrated in a few words. Sh. learned more and more that deepest necessity of all art: omission, concentration. For *so weak a wind* has at the same time a double reference: first, to the faltering respiration of a dying man, and then, within the image, to the actual wind that keeps the cloud from falling. We see how a double meaning has now gradually become an important factor in the creation of images—that double meaning which is to become the most important factor in the images of the tragedies. *My day is dim* is derived by association from the first half-obscured image (of the rain cloud)—another example of the pregnant, suggestive, and identifying form of expression which we sought for in vain in the earlier plays. At the same time *my day is dim* is one of those premonitions of death such as always come from the mouths of dying men in Sh. So we specify as the characteristics of this image: fusion of the concrete and the abstract, concentration, double meaning, suggestion half-expressed, associative progression.

113. *with*] By. See note on II.i.22.

114. *is dimme*] DEIGHTON (ed. 1893): Begins to set in darkness.

116. *Were*] On the use of the subjunctive see FRANZ (3 ed., 1924) §648. Cf. V.iv.16.

Thou hast feal'd vp my expectation. 117
 Thy Life did manifest, thou lou'dst me not, (I)
 And thou wilt haue me dye assur'd of it.
 Thou hid'st a thousand Daggers in thy thoughts, 120
 Which thou hast whetted on thy stonie heart,
 To stab at halfe an howre of my Life.
 What? canst thou not forbear me halfe an howre?
 Then get thee gone, and digge my graue thy selfe, [gg5^a]
 And bid the merry Bels ring to thy eare 125
 That thou art Crowned, not that I am dead.
 Let all the Teares, that should bedew my Hearse
 Be drops of Balme, to sanctifie thy head:
 Onely compound me with forgotten dust. 129

- | | |
|--|---|
| 117. <i>feal'd</i>] handed Herr.
<i>vp</i>] upon Vaughan.
<i>expectation.</i>] Ff, Rowe, Ktly,
Neil. <i>expectation</i> , Q. <i>expectation</i> :
Pope et cet. (subs.). | 120. <i>hid'st</i>] hidest Cam. Glo. Huds.
i, Her. Cowl.
121. <i>Which</i>] VVhom Q.
122. <i>howre</i>] hower Q. <i>hoür</i> Ktly.
<i>Life</i>] fraile life F ₃ F ₄ , Rowe,
+, Cap.
123. <i>howre</i>] hower Q.
124. <i>my</i>] thy F ₃ F ₄ .
125. <i>thy</i>] thine Q, Cap. et seq.
129. <i>dust</i>] dust; Ff, Rowe, Cap. et
seq. (subs.). <i>dust</i> , Pope, +. |
| 118. <i>lou'dst</i>] lovedst Cam. +, Dyce
ii, iii, Huds.
119. <i>assur'd</i>] assured Cap. Varr. '78,
'85, Rann, Mal. Steev. Varr. Sing.
Cam. + Ktly, Coll. iii, Huds. i.
<i>it.</i>] <i>it</i> , Q. | |

117. *seal'd ... expectation*] JOHNSON (ed. 1765): *Confirmed* my opinion.—ROLFE (ed. 1880): *Up* has an intensive force.—[*Expectation* has five syllables.]

121.] Cf. *Richard III* IV.iv.227: "No doubt the murderous knife was dull and blunt, Till it was whetted on thy stone-hard heart".—ED.—ROLFE (ed. 1880) quotes *Merchant* IV.i.123: "Not on thy sole, but on thy soul, harsh Jew, Thou makest thy knife keen".—MISS PORTER (ed. 1911): Perhaps suggested by an earlier incident, unused otherwise by Shakespeare, and told by Holinshed [p. 539 below].

Which] On Q *VVhom* see note on III.i.24. On the difference see p. 507.

122. *howre*] STEEVENS (Var. '73) notes that the word is dissyllabic. He also calls attention to the spelling of Q, *hower*, which also occurs in the next line, where the word may again be pronounced in two syllables. At ll. 110 and 115 the spelling of Q is *howre* and *houres*.

123. *forbear* ... *howre*] It is uncertain whether *halfe an howre* is the object of *forbear* or an adverbial phrase. If it is the object, *forbear* means to spare; if it is adverbial, *forbear* means to let alone.

127. *Hearse*] SCHMIDT (1874): A coffin on a bier.

128. *Balme*] SCHMIDT (1874): Ointment serving to anoint kings.

sanctifie] *N.E.D.* (Sanctify *v.* 1): To consecrate (a king, etc.). *Obs.* [Quotes this line.]

129. *Onely*] DELIUS (ed. 1857): Simply, without further ceremony.

Giue that, which gaue thee life, vnto the Wormes: 130
 Plucke downe my Officers, breake my Decrees;
 For now a time is come, to mocke at Forme.
 Henry the fift is Crown'd: Vp Vanity,
 Downe Royall State: All you fage Counfailors, hence:
 And to the English Court, assemble now 135
 From eu'ry Region, Apes of Idleneffe.
 Now neighbor-Confines, purge you of your Scum:
 Haue you a Ruffian that fwill sweare? drinke? dance?
 Reuell the night? Rob? Murder? and commit
 The oldest finnes, the newest kinde of wayes? 140
 Be happy, he will trouble you no more:
 England, shall double gill'd, his trebble guilt. 142

130. *Wormes*:] Ff, Rowe, Ktly. *wormes*, Q. *worms*. Pope et cet.

132. *Forme*.] *Forme*: Q, Theob. Warb. Johns. Dyce, Hal. Cam. +, Coll. iii, Huds. *form*, Cap. Varr. Rann, Mal. Steev. Varr. Sing. Sta. Ktly.

133. *Henry*] Ff, Rowe, +, Var. '73, Wh. ii. *Harry* Q, Cap. et cet.

133, 144. *fift*] *Fifth* F₄ et seq.

136. *eu'ry*] *euery* Q, Cap. et seq.

137. *Scum*:] *scumme* Q.

138. *Ruffian*] *ruffin* Q.

fwill] *will* Q, Ff et cet.

sweare? drinke? dance?] *sweare?*
drink? and dance? F₃F₄. *sweare,*
drinke, daunce, Q, Johns. et seq.

swear, drink, dice, Anon. apud Cam.

139. *night? Rob? Murder?*] Ff, Rowe, +. *night, rob, murder*, Q. *night; rob, murther*, Cap. Irv. *night; rob, murder*, Varr. Rann, Mal. Steev. Varr. Sing. Knt, Sta. Coll. iii. *night, rob, murder*, Johns. et cet.

140. *kinde of wayes*] *kinds of ways* Rowe i, ii. *kinds of way* Cap. conj.

142. Om. Pope, Han.

gill'd,] *guil'd*, F₄. *gild* Q, Rowe, Theob. Warb. et seq.

guilt.] Ff, Rowe, Craig. *Guilt*; Theob. Warb. Cap. Varr. Rann, Mal. Steev. Varr. Sing. Knt, Sta. Huds. i. *gilt*; Ktly. *gilt*, Q. *Guilt*, Johns. et cet.

compound] *N.E.D.* (Compound *v.* 2): To put together, unite, combine, mix (elements) [quoting this line].—SCHMIDT (1874) compares Sonnet lxxi. 10, "When I perhaps compounded am with clay".

132. *is*] See note on I.i.8.

Forme] *N.E.D.* (Form *sb.* 15): Behaviour according to prescribed or customary rules; observance of etiquette, ceremony, or decorum.

133. **fift**] This old form of *fifth* occurs also at l. 144 below, v.iii.108, v.v.44, D.P.6, and in the head-title of the play. In Q it is also on the title-page.

134. **State**] SCHMIDT (1875): High place; power; greatness; majesty.—COWL (ed. 1923): Dignified ceremonial, pomp.

135. *to*] See ABBOTT (1870) §187, FRANZ (3 ed., 1924) §522.

136. **Idlenesse**] SCHMIDT (1874): Frivolousness, want of gravity, vanity.

137. **Confines**] *N.E.D.* (Confine *sb.* 2): Region, territory. Rarely in *sing.* Obs.

140. **the newest ... wayes**] See note on II.ii.23.

142.] This quibble deeply disturbed the 18th-century editors and critics;

England, shall giue him Office, Honor, Might: 143
 For the Fift *Harry*, from curb'd License pluckes
 The muzzle of Restraint; and the wilde Dogge 145
 Shall flesh his tooth in euery Innocent.
 O my poore Kingdome (sicke, with ciuill blowes)
 When that my Care could not with-hold thy Ryots,
 What wilt thou do, when Ryot is thy Care?
 O, thou wilt be a Wilderneffe againe, 150
 Peopled with Wolues (thy old Inhabitants.

145. *muzzle*] *muffel* Q.
Restraint;) *restraint*, Q, Ff,
 Rowe, Pope, Han. Johns. et seq.
 146. *in*] *on* Q, Pope, +, Var. '73,
 Cam. +, Irv. Neil.

147. *Kingdome*] *kingdom*! Q, Pope,
 Han. Craig.
blowes] Ff, Rowe, Johns.
blowes: Q, Pope, Han. *blows*. Craig.
blows! Theob. et cet.
 151. *Peopled*] *Peopl'd* Cap.

POPE omitted the line, and many another shook his head in sorrow over it. Warburton's castigation of it as "the nonsense of some foolish Player" (ed. 1747) drew the following retort from Dr. Johnson (ed. 1765): "I know not why this commentator should speak with so much confidence what he cannot know, or determine so positively what so capricious a writer as our poet might either deliberately or wantonly produce. This line is indeed such as disgraces a few that precede and follow it, but it suits well enough with the *daggers hid in thought, and whetted on the flinty hearts*; and the answer which the prince makes, and which is applauded for wisdom, is not of a strain much higher than this ejected line." THEOBALD (ed. 1733) quotes *Henry V* II. Prol. 26, "Have, for the gilt of France,—O guilt indeed!—Confirm'd conspiracy with fearful France". MALONE (Var. '78) quotes Marlowe's *Hero and Leander* [iii. 24-7, ed. Martin, 1930, p. 71], "The god of gold of purpose gilt his limbs, That, this word gilt including double sense, The double guilt of his incontinence Might be express'd"; Nicholson's *Acolastus his Afterwit* (1600) [319-24, ed. Grosart, 1876, p. 18], "O sacred thirst of golde what canst thou not, ... Some termes thee gylt, that euery soule might reede Euen in thy name, thy guilt is great indeede"; and *Macbeth* II.ii.56-7, "I'll gild the faces of the grooms withal, For it must seem their guilt".

145. *the wilde Dogge*] DELIUS (ed. 1857): What was just called *curb'd License*.

146. *flesh*] *N.E.D.* (*Flesh v.* 3): To plunge (a weapon, etc.) into the flesh [quoting this line].

in] On Q *on* see FRANZ (3 ed., 1924) §486.

147. *ciuill*] COWL (ed. 1923): Inflicted in civil war.

148-9.] HOME (1762; 8 ed., 1805, i. 320) objects to this play on words too.

148. *When that*] See note on II.iii.56.

149. *Care*] TYRWHITT (Var. '78): I.e. *Curator*.—MALONE (*Suppl.*, 1780): I doubt whether the poet meant to say more than ... *thy regular business and occupation*.—DELIUS (ed. 1857) follows Tyrwhitt; most other editors follow Malone.

Prince. O pardon me (my Liege) 152
 But for my Teares,
 The most Impediments vnto my Speech,
 I had fore-stall'd this deere, and deepe Rebuke, (Iv)
 Ere you (with greefe) had spoke, and I had heard 156
 The course of it so farre. There is your Crowne,
 And he that weares the Crowne immortally,
 Long guard it yours. If I affect it more,
 Then as your Honour, and as your Renowne, 160
 Let me no more from this Obedience rise,

152-3. One line Q, Pope et seq. [kneeling, and presenting it.
 152. Prince.] P. Hen. [Kneeling.] Cap.
 Del. Huds. i. 159. yours.] yours! [Kneels] Irv.
 [Kneeling. Rowe. 161-3. Let ... Obedience rise, Which
 153. [Kneeling. Pope, +, Varr. my ... Teacheth this ... bending.]
 Rann, Mal. Steev. Varr. Sing. Knt, That's my ... Teacheth,—let ... obedi-
 Coll. Dyce, Sta. Wh. i, Hal. Ktly. ence rise, This ... bending! Herr.
 154. most] moist Q, Pope et seq. Let ... obedience rise, This ... bending,
 155. this deere,] Om. F₃F₄. which My ... teacheth. Bayfield.
 157. Crowne,] Ff, Rowe, Pope, 161. Obedience] obeisance Vaughan.
 Han. crowne: Q, Knt. Crown; [Kneels. Wh. ii, Neil.
 Theob. et cet.

152-92.] TIECK (c. 1794; *Das Buch*, 1920, p. 247): The speech of the prince is affected and unnatural and as a whole very lifeless; it contrasts strongly with that of the king. Such inequalities often disfigure somewhat Shakespeare's most brilliant scenes.—QUILLER-OUCH (*Tales*, 1900, pp. 245 f.): Harry was hurt beyond anger. ... These indignant words, spoken with honest looks, touched the King and convinced him.—HARRIS (1909, p. 102): It might be Alfred Austin writing to Lord Salisbury—"the moist impediments," forsooth—and the daredevil young soldier goes on like this for forty lines.—SCHIRMER (*Jahrbuch* lxxi, 1935, p. 25): The Renaissance, more familiar with rhetoric than we are, did not feel its emptiness; it saw "gravitas" where we find artificiality. The careful composition of young Hal's speech to his dying father—the rhetorical pattern, to Shakespeare and his audience, gave evidence of the prince's possessing a sense of responsibility becoming to a ruler.

154. most] Q *moist*.—*N.E.D.* (*Moist* *a.* 4): Liquid; watery. *Obs.* [Quotes this line.]

155. had fore-stall'd] See note on II.ii.5.

deere] *N.E.D.* (*Dear* *a.* 2): *Poetic*. Hard, severe, heavy, grievous. *Obs.*

deepe] See note on l. 97 above.

156. spoke] See note on I.i.16.

159. affect] *N.E.D.* (*Affect* *v.* 1a): To aim at, aspire to, or make for; to seek to obtain or attain. *Obs.*

161-3.] JOHNSON (ed. 1765): This is obscure in the construction, though the general meaning is clear enough. The order is, *this obedience which is taught*

Which my most true, and inward duteous Spirit 162
 Teacheth this prostrate, and exterior bending.
 Heauen witnesse with me, when I heere came in,
 And found no course of breath within your Maiestie, 165
 How cold it strooke my heart. If I do faine,
 O let me, in my present wildenesse, dye,
 And neuer liue, to shew th'incredulous World,
 The Noble change that I haue purposed.
 Comming to looke on you, thinking you dead, 170
 (And dead almost (my Liege) to thinke you were)
 I spake vnto the Crowne (as hauing sense) 172

162-3. *Which ... Spirit Teacheth*] *V* *Which ... spirit, Teacheth* Q. (*Which ... spirit Teacheth*) Rann, Mal. Steev. Varr. Knt (subs.) (Mason conj.). *Which ... spirit Teacheth*, Cap. Varr. '78, '85, Coll. Dyce, Wh. Hal. et seq.

162. *true, and inward duteous*] Ff. *inward true and duteous* Q, Dyce, Cam. +, Irv. *inward-true and duteous* Huds. i. *inward, true, and duteous* Neil. *true and inward duteous* Rowe, Var. Knt, Coll. Wh. i, Hal. Del. Craig. *true and inward-duteous* Pope et cet.

163. *this*] *his* Vaughan.
prostrate,] *prostrate* Q, Rowe et seq.

163-4. *bending. ... me,*] *bending, ... me.* Q.

164. *Heauen*] *Heav'n* Rowe, +. *God* Q, Dyce, Sta. Wh. Hal. Cam. +, Del. Huds. et seq.

[*Rising.* Coll. ii, Dyce ii, iii.

166. *strooke*] *struck* F₃F₄, Rowe, +, Var. '73 et seq.

heart.] *heart!* Q, Pope et seq.

168. *th'*] Q, Ff, Rowe, +, Coll. Wh. i, Dyce ii, iii, Huds. i. *the* Cap. et cet.

171-3. (*And ... depending,*) Three lines ending *spake ... thus ... depending* (omitting (*my Liege*)) Vaughan.

172. *the*] *this* Q, Cam. +, Irv. Neil.

this exterior bending by my duteous spirit; or, this obedience which teaches this exterior bending to my inwardly duteous spirit. I know not which is right.—CAPELL (*Notes*, 1779, p. 181) [see textual notes]: "Let me rise no more from this obedience, this prostrate and exterior bending, which my most true and inward-duteous spirit teacheth."—[SINGER (ed. 1826) and STAUNTON (ed. 1858) prefer the first of Johnson's alternatives, which seems sufficient to me too. *Bending* is the object of *teacheth*; it is not in apposition with *obedience* and Capell's comma is unnecessary.—ED.]

161. *Obedience*] *N.E.D.* (*Obedience* 3): A salutation expressive of submission or reverence; a bow or curtsy; = *Obeisance* 3. Now *arch.* and *dial.*

162. *true, and inward*] On the difference between Q and F see p. 507.

true] JOHNSON (ed. 1765): *Loyal*.

inward] *N.E.D.* (*Inward* a. 2b): *Heartfelt*; hence, earnest, fervent.

[*Obs.*]

165. *course*] SCHMIDT (1874): *Current*.

166. *it*] DEIGHTON (ed. 1893): The belief that the king was no longer breathing.

172. *sense*] *N.E.D.* (*Sense* sb. 3): The senses viewed as forming a single faculty, sensation.

And thus vpbraided it. The Care on thee depending, 173
 Hath fed vpon the body of my Father,
 Therefore, thou best of Gold, art worst of Gold. 175
 Other, leffe fine in Charract, is more precious,
 Preferuing life, in Med'cine potable:
 But thou, most Fine, most Honour'd, most Renown'd, 178

173. *it.*] *it*: Q, Var. '73, Var. '13, Sing. Knt, Coll. Dyce, Wh. Hal. et seq.

depending,] Om. Word.

175. *Therefore, thou ... Gold*,] F₂F₃.
Therefore thou ... gold, Q. *Therefore, thou ... Gold* F₄, Rowe, Cam. +, Irv. Craig, Neil. *Therefore thou ... gold* Pope, +, Var. '73. *Therefore, thou, ... gold*, Cap. et cet. (subs.).

worst of] *worse then* Q.

Gold.] *gold*, Q, Rowe iii. *gold*; Pope, +. *gold*: Var. '73, Dyce, Hal.

Cam. +, Coll. iii, Huds. Craig.

176. *Other, ... fine ... Charract*,] *Other ... fine, ... karrat* Q.

Other] *Others* Rann.

Charract] *karrat* Q. *Carract* F₄. *Carrat* Rowe, +, Cap. Varr. Rann, Mal. *carat* Steev. et seq.

is] Om. Q.

177. *Med'cine*] *medicine* Coll. Dyce, Hal. Cam. Glo. Del. Huds. Irv. et seq.

178. *Renown'd*] *renowned* Johns.

173.] This line contains thirteen syllables, none of them easy to slur. G. KÖNIG (1888, p. 118) treats it as a genuine alexandrine, as also ll. 179–80 below. Each contains a distinct pause, and in such lines, apparently, Sh. is capable of almost anything.—ED.

depending] *N.E.D.* (Depend *v.*¹ 3): With *on*, *upon*: To be connected with in a relation of subordination.

175. *worst of*] Q *worse then*, though it does not make sense, is not an easy mistake to explain.—ED.

176. *fine*] *N.E.D.* (Fine *a.* 2b): Of gold or silver: Containing a given proportion of pure metal, specified respectively in 'carats' or 'ounces'.

Charract] *N.E.D.* (Carat 4): *fig.* [from its use as a proportional measure of the fineness of gold] Worth, value; estimate. *Obs.* (Here a confusion with CARACT character [i.e. mark], is evident.) [Quotes this line.]

is] The sense makes it certain enough that the omission of this word from Q was an accident.—ED.

177. *Med'cine potable*] GREY (1754, i. 365): Alluding to the *aurum potable*, with which some quacks in former ages, pretended to work wonderful cures. ... To the potable gold, Chaucer alludes, "For gold in phisik is a cordial" [*Canterbury Tales*, Prolog 443].—JOHNSON (ed. 1765): There has long prevailed an opinion that a solution of gold has great medicinal virtues, and that incorruptibility of gold might be communicated to the body impregnated with it. Some have pretended to make *potable* gold among other frauds practised on credulity.—DYER (1884, p. 273): In [William Ward's] translation of the "Secretes of Alexis" [part I, ed. 1568, sig. A6^v] is a receipt "To dissolue and reduct gold into a potable licour, which conserueth the youth and health of a man, ... and wil heale euery disease that is thought vncurable, in the space of seuen dayes at the furthest."—COWL (ed. 1923) quotes Burton's *Anatomy of Melancholy*, Part II, Sect. iv, Mem. 1, Subs. 4, and Sir Thomas Browne's *Pseudodoxia Epidemica* II. v.

Haft eate the Bearer vp.
 Thus (my Royall Liege) 180
 Accufing it, I put it on my Head,
 To try with it (as with an Enemie,
 That had before my face murdred my Father)
 The Quarrell of a true Inheritor.
 But if it did infect my blood with Ioy, 185
 Or swell my Thoughts, to any straine of Pride,
 If any Rebell, or vaine spirit of mine,
 Did, with the least Affection of a Welcome,
 Giue entertainment to the might of it, 189
 Let heauen, for euer, keepe it from my head, [gg5^b]
 And make me, as the pooreft Vaffaile is, (I2)
 That doth with awe, and terror kneele to it. 192
 King. O my Sonne!

179-80. One line Q, Pope et seq.

179. *the*] *thy* Q, Pope et seq.

Bearer] *wearer* Anon. apud Cam.

180. *Thus* (my Royall] 'Twas thus, my Word.

my Royall] Ff, Rowe, Sing. ii, Wh. i, Ktly. *Royal* Pope, +. *my most royall* Q, Cap. et cet.

183. *murdred*] F₂F₃. *murdered* Q, Kit. *murd'red* F₄, Neil. *murther'd* Cap. Wh. i, Irv. *murder'd* Rowe et

cet.

184. *Inheritor.*] *inheritour*, Q, F₂F₃. *Inheritor*: F₄, Rowe, Coll. Wh. i (subs.).

188. *Did*, ... *Welcome*,] *Did* ... *welcome*, Q. *Did* ... *welcome* Pope, +, Dyce, Hal. Cam. +, Huds. et seq.

189. *might*] *weight* Coll. conj.

190. *heauen*] Ff, Varr. Rann, Knt. *Heav'n* Rowe, +. *God* Q, Cap. et cet.

193. *O* ... *Sonnet*] Om. Q. *O my dear son*, Word.

179. *eate*] See note on I.i.16.

Bearer] See note on l. 33 above.

180. *my Royall*] On the omission of Q *most* see p. 501.

Liege] *N.E.D.* (*Liege sb.* 1): = *Liege lord*.—[Cf. v.ii.109.]

182. *try*] *N.E.D.* (*Try v.* 5c): To ascertain the truth or right of (a matter, a quarrel, etc.) by test or endeavour.

186. *straine*] SCHMIDT (1875): Motion of the mind, internal action, impulse, feeling.—ONIONS (1911): Strong impulse or 'motion' of the mind, high-pitched feeling or emotion.—*N.E.D.* (*Strain sb.*¹ 8b): An admixture in a character of some quality somewhat contrasting with the rest. [Quotes as its earliest example *Merry Wives* II.i.77.]

188. *Affection*] *N.E.D.* (*Affection sb.* 5): State of mind towards a thing; disposition towards, bent, inclination, *penchant*. *arch*.

189. *entertainment*] *N.E.D.* (*Entertainment* 12a): The 'reception' (esp. favourable reception, welcome), e.g. of a new idea or doctrine, etc. *Obs*.

193-237.] S. A. BROOKE (1914, p. 280): It marks Shakespeare's careful art that even in the pity and pathos of this scene he is not led away by the sentiment of the moment to ignore the worldly craft in which their characters are at one.

Heauen put it in thy minde to take it hence,
 That thou might'ſt ioyne the more, thy Fathers loue, 195
 Pleading ſo wifely, in excuſe of it.
 Come hither *Harrie*, ſit thou by my bedde,
 And heare (I thinke, the very lateſt Counſell
 That euer I ſhall breath: Heauen knowes, my Sonne)
 By what by-pathes, and indirec't crook'd-wayes 200
 I met this Crowne: and I my ſelfe know well
 How troubleſome it fate vpon my head. 202

194. *Heauen*] *Heav'n* Rowe, +.
God Q, Coll. Dyce, Wh. Hal. Cam.
 +, Del. et seq.

put it] *put* Q.

195. *ioyne*] *win* Q, Pope et seq.

197. *Harrie*] *Harry*, [He riſes, the
 King embraces him] Irv.

198. *thinke*] *think* F₃. *think*) F₄.

199. *breath*:] F₂F₃. *breathe*: F₄.
breath. Rowe, Cap. *breathe*. [The
 Prince ſits by the King.] Irv. *breathe*.
 Q, Pope et cet.

Heauen] *Heav'n* Rowe, +.
God Q, Coll. Dyce, Wh. Hal. Cam.
 +, Del. et seq.

202. *fate*] *fat* Cap. et seq.

194. *it*] The meter makes it practically certain that the omiſſion of this word from Q was an accident.—ED.

195. *ioyne*] COLLIER (ed. 1858) explains this as a miſreading of *wynne*.

197.] Cf. *The Famous Victories*, ſc. viii, "But come neare my ſonne" (p. 525 below).

198. the ... Counsell] COWL (ed. 1923) refers to 1 *Henry IV* v.iv.83, "O, I could prophesy, But that the earthy and cold hand of death Lies on my tongue", and Dekker's *Sir Thomas Wyatt* (ed. Pearson, 1873, iii. 127), "Oft dying men are ſild with prophesies".—See alſo *Richard II* ii.i.5–8: "O, but they ſay the tongues of dying men Enforce attention like deep harmony: Where words are ſcarce, they are ſeldom ſpent in vain, For they breathe truth that breathe their words in pain".

lateſt] *N.E.D.* (Lateſt *a.*¹ 1):=Last. Now *arch.* and *poet.*—[See FRANZ (3 ed., 1924) §704.]

199–201. *Heauen ... Crowne*] AX (1912, p. 89): The coincident words of the paſſage in *The Famous Victories*: "For God knowes my ſonne, how hardly I came by it, And how hardly I haue maintained it" [p. 525 below] and Shakeſpeare's ... may have been directly derived by both from Holinſhed's: "Well faire ſonne ... what right I had to it, God knoweth" [p. 540 below].

200. indirect crook'd-wayes] *N.E.D.* (Indirect *a.* 1) Not ſtraight; crooked; deuiſous. (Chiefly *fig.*, often with ſuggeſtion of [the ſenſe *corrupt*].) [Quotes this line.]—Cf. 1 *Henry IV* iv.iii.105, "to pry Into his title, the which we find Too indirect for long continuance".—NOBLE (1935, p. 180): Although doubtleſs the figure was common enough, ſtill it is to be noted that it is alſo Biblical. See Prov. ii. 14–15: "and delite in the wickedneſſe of the euil: Whoſe wayes are crooked, and they frowarde in their pathes."

201. *met*] *N.E.D.* (Meet *v.* 5): To encounter, experience (a certain fortune or deſtiny); to receive (reward, puniſhment, or treatment of a certain kind). Now *rare* or *poet.*

To thee, it shall descend with better Quiet, 203
 Better Opinion, better Confirmation:
 For all the foyle of the Atchieuement goes 205
 With me, into the Earth. It seem'd in mee,
 But as an Honour snatch'd with boyst'rous hand,
 And I had many liuing, to vpbraide
 My gaine of it, by their Assistances,
 Which dayly grew to Quarrell, and to Blood-shed, 210
 Wounding supposed Peace.
 All these bold Feares,
 Thou feest (with perill) I haue answered:
 For all my Reigne, hath beene but as a Scene
 Acting that argument. And now my death 215
 Changes the Moode: For what in me, was purchas'd,

206. *Earth.*] *earth*, Q.
 207. *boyst'rous*] Q, Ff, Rowe, +, Cap. Wh. i, Neil. *boisterous* Var. '73 et cet.

208. *liuing*,] Ff, Rowe i, Cap. Varr. Rann, Mal. Steev. Varr. Sing. Knt, Sta. *liuing* Q et cet.

210. *to Quarrell*] *to a Quarrell* Ff.

211-2. One line Q, Rowe et seq.
Peace.] Ff, Rowe, +, Var. '73, Coll. Wh. i, Ktly, Del. Irv. Craig, Neil. *peace*: Q, Cap. et cet.

212. *these ... Feares*] *their ... feats* Warb. *these ... feers* Sta. conj.

213. *answered*] *answerd* Q. *answer'd* Sing. i.

214. *Scene*] *Scæne* F₂.

215. *argument.*] F₂F₃, Rowe. *Argument* F₄. *argument*, Coll. Del. *argument*: Q, Pope et cet. (subs.).

216. *Moode*] F₂. *mood* Q, Knt, Cowl. *Mode* F₃F₄ et cet.

purchas'd] *purchased* Cam. Glo. Her. Cowl. *purchase* Coll. iii, Huds. i.

204. **Opinion**] SCHMIDT (1875): Reputation, credit, public opinion.—[Cf. v.ii.136.]

205. **soyle**] *N.E.D.* (Soil *sb.*³ 4): *fig.* Moral stain or tarnish [quoting this line as its earliest example].

Atchieuement] *N.E.D.* (Achievement *sb.* 1): The action of achieving, completing, or attaining by exertion.

208. **liuing**] According to VAUGHAN (1878, i. 569), this modifies *I*.

vpbraide] ONIONS (1911): To find fault with (a person's action).

209. **Assistances**] See note on II.iii.28.

211. **supposed**] *N.E.D.* (Supposed *ppl.a.* 1): Believed or thought to exist, but uncertainly or erroneously.

212. **Feares**] See note on I.i.111.

213. **answered**] *N.E.D.* (Answer *v.* 26): To return the hostile action of (a person), meet in fight, encounter. *Obs.*

215. **argument**] *N.E.D.* (Argument 6): Theme, subject. *Obs.* or *arch.* [Quotes 1 *Henry IV* II.iv.272, "the argument shall be thy running away".]—[Cf. v.ii.31.]

216. **Moode**] *N.E.D.* (Mood *sb.*² 3d) explains this word as equivalent to *mode* in the sense of "a kind or form of scale; a particular scheme or system of

Falles vpon thee, in a more Fayrer fort. 217
 So thou, the Garland wear'ft fucceffiuely.
 Yet, though thou ftand'ft more fure, then I could do,
 Thou art not firme enough, fince greefes are greene: 220
 And all thy Friends, which thou muft make thy Friends

217. *more*] *much* Pope, +. Sing. ii, Dyce i, Coll. ii, Wh. Hal.
fort.] Q, Ff, Rowe, Pope, Han. Cam. +, Knt ii, Rlfe, Irv. Craig,
fort, Cap. Varr. Rann. *fort*: Mal. Neil. Lob. Win. Huds. ii, Hem. Cns,
 Ktly. *fort*; Theob. et cet. Rid. Kit. (Tyrwhitt conj.). *the foes*,
 218. *So*] *For* Warb. *And* Cap. Ktly. *my foes*, Dyce ii, iii, Coll. iii,
Garland] *garment* Craig, Hem. Huds. i, Dtn, Word. Bul. (Lettsom
fucceffiuely.] *fucceffiuely*, Q, conj.). *thy foes*, Walker.
 Ff. *Friends*] *friends*, Q, F₄, Rowe
 221. *thy Friends*,] *my friends*, Rann, et seq.

sounds", here used figuratively and "associated with" *mood* (= frame of mind). It is a question, then, whether editors are well advised in modernizing the word (see textual notes).—ED.

purchas'd] MALONE (*Suppl.*, 1780; ed. 1790): *Purchased* seems to be here used in its legal sense, [*acquired by a man's own act, (perquisitio)*] as opposed to an acquisition by descent.—STEEVENS (Var. '85): *Purchased* may here mean *stolen*.—[Purchase *sb.* means booty, plunder, but *N.E.D.* gives no support to the inference that Purchase *v.* means to steal.].—SINGER (ed. 1826): Obtained by eager pursuit. [*N.E.D.*, Purchase *v.* 6b.].—HUDSON (ed. 1880): Probably another instance of the confusion, so frequent, of final *d* and final *e* [see textual notes].

217. *more* *Fayrer*] See note on III.i.30.

218. *So*] Provided that. See FRANZ (3 ed., 1924) §565.

Garland] SCHMIDT (1874): The crown.—[Cf. v.ii.92.]

successiuely] JOHNSON (ed. 1765): To order of succession. Every usurper snatches a claim of hereditary right as soon as he can.

220. *greefes*] See note on IV.i.78.

221. *thy Friends*,] STAUNTON (ed. 1858): Tyrwhitt conjectured we should read "*my friends*," but there is still a difficulty, as the king is recommending the prince to ingratiate himself with persons whom he tells us immediately afterwards, he has cut off.—CLARKE (ed. 1865): The repeated word, and the paradoxical effect of the phrase, lead us to believe it to be what Shakespeare wrote. By the first "*thy friends*," the king means those who are friendly inclined to the prince, and whom, he goes on to say, must be made securely friends. How much King Henry's foes and friends are intermixed, and with how much difficulty they are dissevered, sorted out, and either dispatched or retained, is shown in [IV.i.217-9] ... If we take the sentence referring to those who have been "cut off" as applying to the ascertained enemies, and the sentence referring to those whose stings have been "newly ta'en out" and to those who were to have been led forth "to the Holy Land," as applying to the favourably disposed persons who are to be strengthened into future friends and adherents, the sense is made clear. Shakespeare sometimes has these intentionally confused passages ... Here, he wishes to give strongly the perplexity

Haue but their flings, and teeth, newly tak'n out, 222
 By whose fell working, I was first aduanc'd,
 And by whose power, I well might lodge a Feare
 To be againe displac'd. Which to auoyd, 225
 I cut them off: and had a purpose now
 To leade out many to the Holy Land; 227

222. To follow l. 225 Herr. *displacde*: Q. *displaced*; Wh. i, Cam. Glo. Huds. i, Her. Cowl (subs.).
tak'n] *tane* Q. *taken* Ff, *displac'd*: Pope et cet. (subs.).
 Rowe i, ii, Ktly. *ta'en* Rowe iii et cet.
out,] *out*; Q, Cap. *out*. F₃F₄. 226. *I ... off: and*] *And ... off*, I
out; Rowe, Pope, Theob. Han. Warb. Anon. apud Cam.
 Var. '78 et seq. *them*] *some* Coll. ii, iii, Ktly,
 223. *aduanc'd*] *advanced* Wh. i, Dyce ii, iii, Huds. i (Mason conj.).
 Cam. Glo. Huds. i, Her. Cowl. *theirs* Herr.
 224. *power*] *pow'r* Pope, +. *purpose*] *purpose*, Q, Rid.
 225. *displac'd.*] Ff, Rowe, Coll. 227. *Out*] *our* Warb.

of the king with his disaffected nobles and with those whom he hoped to attach to his dynasty; and the construction of the sentences is accordingly involved.—DYCE (ed. 1866): [*Thy friends* is] an error most probably caused by the occurrence of the words "*thy friends*" at the end of the line. ... In confirmation of the reading which I have given ... compare the following passage of *Henry V* II.ii.[29–31], in which Grey addresses that prince; "those that were your father's enemies Have steep'd their galls in honey, and do serve you With hearts create of duty and of zeal".—COWL (ed. 1923): The contrast between friends in name and friends in deed is natural, and may well have been in the author's mind.—RIDLEY (ed. 1934): I suspect the trouble, especially in view of the King's comment on the 'friends,' to lie in *friends* rather than *thy*. One is almost tempted to think that Shakespeare was reviving the old sense of 'fiend,' i.e. simply 'enemy.'

223. *fell*] SCHMIDT (1874): Fierce, savage, cruel, pernicious.—[Cf. v.v.38.]
working] N.E.D. (Working *vbl.sb.* 5a): Action, operation. Of a person; esp. *collect. sing.* and *pl.* actions, doings, deeds.—[Cf. v.ii.98.]

224. *by*] In consequence of. See note on l. 99 above. This is, I think, a better explanation than ROLFE's (ed. 1880), which makes *by whose power* modify *displac'd*.—ED.

lodge] N.E.D. (Lodge *v.* 2c): To harbour, entertain (feelings, thoughts).
 Obs.

226. *I cut them off*] JOHNSON (ed. 1765): The sense is: *Of those who assisted my usurpation, some I have cut off, and many I intended to lead abroad*.—MASON (1785, p. 195): As this passage stands, the King is advising the Prince to make those persons his friends, whom he has already cut off; we should surely therefore read, "*I cut some off, instead of them*."—DELIUS (ed. 1857) understands *cut off* to mean *clipped, disabled*, rather than *extirpated*.—VAUGHAN (1878, i. 570): Refers not to the killing of any men but to the mutilation of them by taking out stings and teeth.

227–9.] BOSWELL-STONE (1896, p. 159): The King's "very latest counsaile" (l. 198) to Prince Henry is illustrated by two passages from Holinshed [p. 540

Leaft rest, and lying still, might make them looke 228
 Too neere vnto my State. (I2^v)
 Therefore (my *Harrie*) 230
 Be it thy course to busie giddy Mindes
 With Forraigne Quarrels: that Action hence borne out,
 May waste the memory of the former dayes.
 More would I, but my Lungs are wasted fo,
 That strength of Speech is vtterly deni'de mee. 235
 How I came by the Crowne, O heauen forgiue:

229-30. One line Q, Rowe et seq.
 229. *vnto*] *into* Pope, +. Cap. Varr.
 Rann.
 232. *Quarrels*] *Wars* Pope.
Action hence] Q, F₂F₃. *Action*,
hence, Theob. Warb. Johns. Var. '73.
Action, hence F₄ et cet.

233. *waste*] *wash* Vaughan.
the former] *former* Pope, +.
 235. *deni'de*] *denied* Q, Steev. Varr.
 Sing. Knt, Coll. Dyce, Sta. Hal.
 Cam. +, Ktly, Del. Huds. Craig.
 236. *heauen*] Ff, Rowe, Knt. *God*
 Q, Pope et cet.

below].—MOORMAN (*Jahrbuch* xl, 1904, pp. 82 f.) attributes it to Daniel iii. 127-8 (p. 556 below).—AX (1912, p. 87): In stating the reasons however for that crusade, the play and the chronicle differ widely. ... In the chronicle the motives are not so selfish: "For it greued him to consider the great malice of christian princes, that were bent vpon a mischeefous purpose to destroye one another, to the perill of their owne soules, rather than to make war against the enimies of the christian faith, as in conscience ... they were bound" (Holinshed iii. 540 [p. 540 below]). Whether the King really thought thus, we dare not decide; but we consider the reasons given by Sh. to be very plausible as they occur in the drama.—MALONE (*Suppl.*, 1780), referring to Thomas May's supplement to Lucan vii. 76 ff., notes that Caesar, just before his death, considered making an expedition against the Parthians for a similar reason.—BENHAM (*P.Q.* vi, 1927, pp. 304 ff.) notes that the idea of busying giddy minds with foreign quarrels not only does not appear in any contemporary English chronicle but that it runs "counter to the spirit of Mediaevalism" and suggests as a source the *Liber de Regimine Principum* of Egidio Colonna *alias* Aegidius Romanus, a popular manual of the art of ruling written before the end of the 13th century: "Guerra enim exterior tollit seditiones, et reddit cives magis unanimes et concordēs. Exemplum hujus habemus in Romanis quibus postquam defecerunt exteriora bella intra se ipsos bellare coeperunt."

227. *out many*] WARBURTON (ed. 1747): As plausible as this reading is, it is corrupt. *Shakespeare*, I think, wrote, *To lead our many—our many or meiny*, *i.e.* our people.—RANN (ed. 1789): [*Many*=] many more.

228-9. *looke ... neere*] SCHMIDT (1874): Watch, inspect closely.

232. *that*] So that. See note on I.i.198.

Action] See note on I.ii.194.

borne out] See note on IV.iv.100.

234. *wasted*] *N.E.D.* (*Wasted ppl.a.*): Diminished or reduced in substance, health, etc.; worn, decayed.

236-7.] JOHNSON (ed. 1765): This is a true picture of a mind divided between

And grant it may, with thee, in true peace liue. 237

Prince. My gracious Liege:

You wonne it, wore it: kept it, gaue it me,
Then plaine and right must my possession be; 240
Which I, with more, then with a Common paine,
'Gainst all the World, will rightfully maintaine.

*Enter Lord Iohn of Lancaster,
and Warwicke.*

King. Looke, looke, 245
Heere comes my *Iohn* of Lancaster:

Iohn. Health, Peace, and Happinesse,
To my Royall Father.

King. Thou bring'st me happinesse and Peace
(*Sonne Iohn:* 250
But health (alacke) with youthfull wings is flowne
From this bare, wither'd Trunke. Vpon thy fight 252

- | | |
|---|--|
| 238. <i>Prince.</i>] Poin. F ₂ .
My ... <i>Liege:</i>] Om. Q. | 245-6. One line Q, Pope et seq. |
| 239. <i>wore it:</i>] <i>wore it</i> , Q, Ff et cet. | 246. <i>Lancaster:</i>] <i>Lancaster</i> . Q, Rowe
iii et seq. |
| 243-4. Enter ...] enter Lancaster.
Q. Enter <i>Prince Iohn</i> , <i>Warwick</i> ,
Lords, and Others. Cap. Mal. Steev. | 247-8. One line Q, Pope et seq. |
| Varr. Sing. Knt. Coll. Sta. Wh. i,
Ktly, Del. (subs.). Enter <i>Prince</i>
<i>John of Lancaster</i> , <i>Lords</i> , and others.
(after l. 246) Dyce, Hal. Huds. i
(subs.). Enter lord <i>John</i> of <i>Lancas-</i>
<i>ter</i> , <i>Warwick</i> , &c. Varr. Rann. Enter
<i>Lord John</i> of <i>Lancaster</i> and <i>Warwick</i> .
Neil. Enter <i>Lord John</i> of <i>Lancaster</i> .
Cam. +, Irv. Craig (subs.). | 247. <i>Iohn.</i>] Ff. Lanc. Q, Rowe, +,
Varr. Rann, Cam. +, Huds. Irv.
Craig, 'Neil. (subs.). Pr. J. Cap.
P. John. Mal. et cet. (subs.).
<i>Happinesse,</i>] <i>happinesse</i> Q, F ₄ ,
Rowe, +, Var. '73, Dyce, Hal. Cam.
+, Del. Huds. et seq. |
| | 249. <i>and Peace</i>] Om. Ff, Rowe. |
| | 252. <i>Trunke.</i>] Ff, Rowe, +, Var.
'73, Neil. <i>trunke:</i> Q, Cap. et cet.
(subs.). |

heaven and earth. He prays for the prosperity of guilt while he deprecates its punishment.—VAUGHAN (1878, i. 572): It is difficult to suppose that Shakespeare did not here place these lines in the mouth of Henry IV in order to cancel the prophecy of Richard II ... [III.iii.95-7]: "But ere the crown he looks for live in peace, Ten thousand bloody crowns of mothers' sons Shall ill become the flower of England's face".

238-42.] Cf. *The Famous Victories*, sc. viii: "Howsoeuer you came by it, I know not, But now I haue it from you, and from you I wil keepe it: And he that seekes to take the Crowne from my head, Let him looke that his armour be thicker then mine" (p. 525 below).

244.] On the omission of Warwick in Q see p. 493.

247. *Health*] See note on IV.i.35.

251-2. *But ... Trunke*] DEIGHTON (ed. 1893): There seems to be a double

My worldly bufineffe makes a period. 253
 Where is my Lord of Warwicke? [gg5^{va}]
Prin. My Lord of Warwicke. 255
King. Doth any name particular, belong
 Vnto the Lodging, where I first did swoon'd?
War. 'Tis call'd *Ierusalem*, my Noble Lord.
King. Laud be to heauen:
 Euen there my life must end. 260
 It hath beene prophesi'de to me many yeares,

253. *worldly*] *wordly* Knt i, Wh. ii, Irv.

255. [Enter *Warwick*, and others. Cam. +, Irv. Craig (subs.). (come forward War.) Coll. conj.

257. *swoon'd*] F₂. *swound* Q, F₃, Craig. *swoon* F₄ et cet.

258. *call'd*] *called* Sing. i.

259-60. One line Q, Pope et seq.

259. *heauen:*] Ff. *God*, Q. *Heav'n:* Rowe. *Heaven!* Knt. *God!* Pope et cet.

260. *Euen*] *ev'n* Pope, Theob. Han.

261. *prophesi'de*] *prophefied* Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Hal. Cam. Glo. Ktly, Del. Huds. Craig, Her. Cowl.

image here, that of the swiftmess with which youth flies, and that of the light wing with which a bird flies from a tree.

252. *Vpon thy sight*] COWL (ed. 1923): Upon seeing you; cf. *John* II.i.222 ["But on the sight of us"].—See FRANZ (3 ed., 1924) §670, who quotes *Cymbeline* III.iv.186, "Lest, being miss'd, I be suspected of Your carriage from the court" (=the carrying of you).

253. *worldly businesse*] ONIONS (1911): Worldly: belonging to this world or this life (=my life).

256-65.] STEEVENS (Var. '78) first pointed out the close resemblance of this incident to Holinshed's narrative (see p. 541 below).—There are historical analogs. The first (cited by STEEVENS, Var. '03) has to do with Pope Sylvester and is found in the *Original Chronicle* of Andrew of Wyntoun, VI. xii (ed. Amours, Scottish Text Soc., iv, 1906, pp. 208 ff.). It is repeated in Lodge's *Devil Conjured* (1596), sig. Iij^v (BOSWELL, Var.). The second, brought forward by VINCENT (Var.), is told about Robert Guiscard, king of Sicily, and is found in the *Alexias* of Anna Comnena VI. vi. COOK (*M.L.N.* xx, 1905, pp. 69 f.) adds that the latter is also in Giovanni Villani's *Croniche Fiorentine* iv. 19 (tr. Selfe, [1896,] pp. 88 f.—AX (1912, p. 83): As a matter of historical fact, we believe this prophecy to be a fiction, based upon the name of the room where the King happened to breathe his last.

257. *Lodging*] *N.E.D.* (*Lodging vbl.sb.* 4): A bedroom (*obs.*).

swoon'd] This form of *swound* is assigned by *N.E.D.* (*Swound v.*) to the 17th century. Q *swound* is, of course, a late development of *swoon*.

258. *Ierusalem*] SUGDEN (1925, p. 284): A hall at the west front of Westminster Abbey ... It was built by Abbot Littlington towards the end of the 14th century, and was probably the Hall of the Deanery. [The name is derived from the mention of Jerusalem in three inscriptions running round the fireplace.]—ROLFE (ed. 1880) says it was built as a guest chamber and WHEATLEY (*Sh.'s England*, 1916, ii. 163) as the abbot's private drawing room.

261. *many yeares*] See note on II.ii.23.

I should not dye, but in *Ierusalem*: 262
 Which (vainly) I suppos'd the Holy-Land.
 But beare me to that Chamber, there Ile lye:
 In that *Ierusalem*, shall *Harry* dye. *Exeunt.* 265

263. *suppos'd*] *supposed* Cam. Glo. Neil. *Holy Land*: Q, Cap. et cet.
 Huds. i, Her. Cowl. (subs.).
Holy-Land.] Ff, Rowe, +, 265. *Exeunt.*] Om. Q. *Exeunt*,
 Coll. Wh. i, Ktly, Del. Irv. Craig, bearing out the King. Cap.

263. *vainly*] *N.E.D.* (*Vainly adv.* 2): Foolishly, senselessly, thoughtlessly.
Obs.

265.] S. A. BROOKE (1914, p. 282): We part from Henry IV as we part from most of Shakespeare's characters, forgiving all, seeing his good rather than his wrong, content that he should pass away in quiet.

Actus Quintus. Scæna Prima.

1. Actus ...] Om. Q. Actus Quintus. Scæna Prima. F₂. Actus Quintus. Scena Prima. F₃F₄. Act V. Theob. Act V. Scene I. Rowe, Pope, Han. et seq.

[Glosterfhire. Pope. *Shallow's* Seat in Glosterfhire. Theob. Han.

Warb. Johns. Varr. Rann. Gloucestershire. *Shallow's* house. Cam. +, Neil. Gloucestershire. A room in *Shallow's* House. Irv. *Glosterfhire*. Hall in *Shallow's* House. Cap. et cet. (subs.).

v.i.] DANIEL (*N.S.S. Trans.* 1877-9, p. 287): It is evident that [Falstaff and his followers] have but just arrived. Cf. Davy's speech, l. 33: "Doth the man of war stay all night, sir?" *Shallow's*, l. 60: "Come, come, off with your boots;" and Falstaff's, l. 67: "Bardolph, look to our horses."—C. E. BROWNE (*Fraser's*, n.s., xv, 1877, p. 489): This apparent anomaly [between the early spring atmosphere of v.i. with its plowing and sowing and the late summer atmosphere of v.iii with its harvest] is a striking proof of the accuracy of the picture, and enables us to fix within certain narrow limits the locality of *Shallow's* lands. In the cold Cotswold country and its border, which is the part of Gloucestershire nearest to Stratford, the wheat ... was always sown very early, generally in August, and often before the harvest of the preceding year was gathered. Marshall, the author of the *Rural Economy of Gloucestershire* (1786), expresses great surprise at the abruptness of the line of demarcation between the country where the wheat was sowed in winter and that in which it was set in high summer. A stone, he says, could be thrown from one district to another.—[On the setting of this scene see also appendix, pp. 600 ff.]

HERFORD (ed. 1928): This little scene serves as an introduction to the second group of Gloucestershire scenes, as its counterpart, the talk between *Shallow* and *Silence* in III.ii.4-55, to the first. Neither has any bearing on the plot, but both provide an admirable foil to what is to follow. The country justice, gay, fussy, and confused, giving orders to his methodical steward about the paying of bills and wages, and the ordering of dinner, is quite unconscious that he is furnishing material for the image of him as a 'bearded hermit's stave', which presently breaks from the humorous brain of Falstaff, looking on. 'If I were sawed into quantities, I should make four dozen of such'; and the physical disparity is paralleled when *Shallow* and Davy's small talk is capped by the opulence and ease of Falstaff's wit in the last thirty lines of the scene.—RICHARDSON (1789; 5 ed., 1797, pp. 275 f.): The wit [Falstaff] tries upon [*Shallow* and *Silence*] is of his lowest kind: and he has no occasion for any other. They are delighted, and express admiration. ... He thus penetrates into their character, and conducts himself in a suitable manner. He no longer gives himself the trouble of amusing them. He is no longer witty: he affects the dignity of a great man, and is sparing of his conversation. ... Meanwhile *Shallow* and *Slender* [*sic*] become in their turns solicitous of pleasing *him*: they believe him a man of great consequence: they think even of making him *their* dupe, and of employing him as the engine of their petty ambition. He indulges their folly, lets them entangle themselves in the snare; endures their conversation, and does them the signal honour of borrowing a thousand pounds.

*Enter Shallow, Silence, Falstaffe, Bardolfe,
Page, and Dauie.*

2

Shal. By Cocke and Pye, you shall not away to night.
What *Dauy*, I say.

5

Fal. You must excuse me, M. *Robert Shallow*.

Shal. I will not excuse you: you shall not be excused.
Excuses shall not be admitted: there is no excuse shall
ferue: you shall not be excus'd.

Why *Dauie*.

10

2-3. Enter ...] Enter Shallow, /
Falstaffe, and Bardolfe (at iv.v.
264-5) Q. Enter *Shallow, Silence,
Falstaff, Bardolph, and Page*. Theob.
Warb. Johns. Var. '73. Enter *Shal-
low, Falstaff, Page, and Bardolph*.
Cap. Var. '78 et seq. (subs.).

2, 61, 64, 67. Bardolfe] *Bardolph* F₄
et seq.

4. *Pye*,] *pie fir*, Q, Pope. *pye, Sir*,
Theob. et seq.

4-5. *night*.] *night*, Q.

5. *say*.] Ff, Rowe, Pope, Han.

Craig. *say?* Q. *say*—Theob. Warb.
Johns. *say!* Cap. et cet.

7. *excused*.] Ff, Rowe, +. *excusde*,
Q. *excus'd*; Cap. Varr. '78, '85,
Rann, Wh. Irv. Neil. *excused*; Var.
'73 et cet.

9. *excus'd*] Q, Ff, Rowe, +, Cap.
Varr. Rann, Wh. Irv. Neil. *excused*
Mal. et cet.

[Calling. Irv.

10. [Enter *Davy*. Theob. Warb. et
seq. (except Irv.). Enter *Davy* with
papers. Irv.

2-3.] On the omission of *Davy* in Q see p. 493.—On the F stage-direction
see p. 511.

4-66.] VAN DAM (1900, pp. 342 ff.) rearranges these lines as verse, or what he
evidently regards as verse, though, including as it does such locutions as *Pret'
lite tine kickshawës* and *a joint of mutt'*, it is assuredly not English.—ED.

4. By Cocke and Pye] *N.E.D.* (Cock-and-pie): *Obs.* (Supposed to be orig.
Cock *sb.*⁸ [= Perversion of the word God] and Pie, the ordinal of the Roman
Catholic Church.) Used as an asseveration. [Quotes this line.]-The early
commentators spent great pains on elucidating the origin of this phrase.
BOSWELL (Var.) quotes a passage from George Giffard's *Catechisme* (1583),
which is corroborated by another from Arthur Dent's *Plaine Mans Path-way to
Heaven* (1601), quoted by HARTING (1871, pp. 170 f.), to show that the oath
was regarded as harmless. It has sometimes been argued that the words refer
to the cock and the magpie, and no doubt they came to be popularly associated
with these birds, whatever their origin may have been.—ED.

5. What] *N.E.D.* (What *int.* B3b): Used to hail, summon, or call the atten-
tion of a person. Now *dial.*

I say] *N.E.D.* (Say *v.*¹ 12b): *colloq.* quasi-*int.* Used ... as a mere exclama-
tion expressive of surprise, delight, dismay, or indignant protest. [Quotes no
example earlier than 1611.]

7-9.] Warburton (ed. 1747): The sterility of Justice *Shallow's* wit is ad-
mirably described, in thus making him, by one of the finest strokes of nature,
so often vary his phrase, to express one and the same thing, and that the com-
monest.

Dauie. Heere fir.

11

Shal. *Dauy, Dauy, Dauy*, let me fee (*Dauy*) let me fee: (I3)
William Cooke, bid him come hither. Sir *Iohn*, you shal
 not be excus'd.

Dauy. Marry fir, thus: thofe Precepts cannot bee 15
 feru'd: and againe fir, fhall we fowe the head-land with
 Wheate?

Shal. With red Wheate *Dauy*. But for *William Cook*: 18

12. *Dauy, let*] Ff, Rowe, +, Cap.
 Varr. Rann, Mal. Steev. Varr. Sing. i,
 Knt, Del. *Dauy, Dauy, let Q*; Coll.
 et cet.

fee:] Ff, Rowe, Pope, Han.
 Cap. *fee Dauy, let me fee, yea mary*
Q. see, Davy; let me see:—*yea, marry*,
 Dyce, Sta. Hal. Cam. +, Huds. Irv.
 Neil. (subs.). *fee; yea, marry*,
 Theob. et cet.

13, 18. William] William, Rowe.

13. *hither*.] *hither*, Q. *hither*---
 Rowe, + (subs.).

14, 24. *excus'd*] Ff, Rowe, +, Cap.
 Varr. Rann, Wh. Irv. Neil. *excused*
 Q, Mal. et cet.

16. *feru'd*] Ff, Rowe, +, Cap.
 Varr. Rann, Wh. Irv. Neil. *ferued*
 Q, Mal. et cet.

head-land] *hade land* Q, Cowl.

18. *red*] *read* Rowe ii, iii.

Dauy.] *Dauy*, Q.

Cook:] *Cooke* Q (see commen-
 tary). *Cook*,—Theob. Warb. *Cook*.—
 Johns, Ktly.

10. *Why*] *N.E.D.* (*Why adv.* 7c): As an emphasized call or summons, expressing some degree of impatience. *Obs.* [Quotes this line.]

13. *William Cooke*] STEEVENS (Var. '78): It appears from this instance, as well as many others, that anciently the lower orders of people had no surnames, but in their stead were content to adopt the titles of their several professions.—Cf. Dick Butcher (2 *Henry VI* iv.ii.29), cited by RANN (ed. 1789), Robin Ostler (1 *Henry IV* ii.i.10), cited by ROLFE (ed. 1880).

15. *thus*] SCHMIDT (1875): Elliptically ... (=I have something to tell you).

Precepts] *N.E.D.* (*Precept sb.* 4a): A writ, warrant [quoting this line].—Explained by COWL (ed. 1923) as "orders requiring something to be done". He takes *served* as = *observed*.—According to SCHMIDT (1875), the word is accented on the second syllable.

16. *again*e] SCHMIDT (1874): Moreover, besides, further.

head-land] *N.E.D.* (Headland 1): A strip of land in a ploughed field, left for convenience in turning the plough at the end of the furrows, or near the border; in old times used as a boundary.—Q *hade land*.—*N.E.D.* (*Hade sb.* 1): *Obs. exc. dial.* A strip of land left unploughed as a boundary line and means of access between two ploughed portions of a field.—[I can find no support in *N.E.D.* for the notion of FURNIVALL (Old Sp. ed., 1909) that *hade land* means high land.—ED.]

18. *red Wheate*] VAUGHAN (1878, i. 572): Shallow's reply ... accords with an old practice of sowing a later wheat on the headland than in the rest of the field, because the headland, being used for turning the plough, naturally came into condition for sowing later than the rest of the field. It is still common in some parts to see red wheat—that is, a spring wheat—on the headland together with white wheat—i.e. winter wheat—in the field.

are there no yong Pigeons?

Dauy. Yes Sir.

20

Heere is now the Smithes note, for Shooing,
And Plough-Irons.

Shal. Let it be cast, and payde: Sir *Iohn*, you shall
not be excus'd.

Dauy. Sir, a new linke to the Bucket muft needes bee 25
had: And Sir, doe you meane to stoppe any of *Williams*
Wages, about the Sacke he lost the other day, at *Hinckley*
Fayre?

Shal. He shall answer it:

29

20-2. Arranged as prose Q, Pope
et seq.

20. *Yes*] *Yee* F₂. *Yea*, F₃F₄, Rowe,
+, Var. '73.

20-1. *Sir.*] *fir*, Q.

21. *Smithes*] *Smith's* F₃F₄ et seq.

23. *payde:*] *payed:* Q. *paid----*
Rowe, +. *paid.*—Var. '73, Coll.
Dyce, Wh. i, Hal. Ktly, Del. Huds. i,
Irv. *paid.* Cam. +, Craig, Neil.

24. [Goes to the other side of the

stage. Johns. Var. '73.

25. *Sir,*] Ff, Rowe, Pope, Han.
Cap. Knt. *Now fir*, Q, Theob. et cet.

27. *the other day*] Om. Q.

Hinckley] *Hunkly* Q. *Henley*
Rann, Hal.

29. *He*] A Q. A' Cam. +, Irv
Craig. 'A Dyce ii, iii, Del. Huds. i,
Neil.

it:] *it.* Rowe, +, Var. '73, Coll.

Dyce, Sta. et seq.

Cooke] There is no mark of punctuation after this word in Q, but there
is space enough for one, and at the end of l. 21, in an elevated position, there
is a comma which I think has probably dropped down from this line.—ED.

21. note] *N.E.D.* (Note *sb.*² 15): A bill or account. [Obs.] [Quotes this
line.]

23. cast] *N.E.D.* (Cast *v.* 37): To count or reckon, so as to ascertain the sum
of various numbers.—FARNAM (1931, p. 52): A phrase which suggests the use
of counters in doing arithmetic.

25. Bucket] RIDLEY (ed. 1934): Probably *yoke* rather than *pail*, as in III.
ii.267.

27. about] *N.E.D.* (About *prep.* 7b): On account of, because of [quoting this
line].

Hinckley] STEEVENS (ed. 1793), C. E. BROWNE (*Fraser's*, n.s., xv, 1877,
p. 491), COWL (ed. 1923), and SUGDEN (1925) assume that this refers to the
town of that name "lying just off Old Watling St., on the border of Warwick-
shire and Leicestershire, in the latter county. It is some 30 miles N.E. of
Stratford and 50 from the Cotswold district. ... The Fair was held on
August 26th, and was for horses, cows, sheep, and cheese" (Sugden, p. 250).
CAPELL (*Notes*, 1779, p. 181), HALLIWELL (ed. 1861), FRENCH (1869, p. 91),
and F. G. STOKES (1924, p. 153) prefer *Henley-in-Arden*, which does not seem
to have been a market-town.—ED.

29. answer] *N.E.D.* (Answer *v.* 6b): To suffer the consequences, atone for,
make amends. *trans.*, *esp.* with *it* as obj. *Obs.*—Miss WINSTANLEY (ed. 1918,
p. xxii) takes this as evidence of Shallow's "mean miserliness".—[Cf. "If his

Some Pigeons *Dauy*, a couple of short-legg'd Hennes: a 30
ioynt of Mutton, and any pretty little tine Kickshawes,
tell *William Cooke*.

Dauy. Doth the man of Warre, stay all night fir?

Shal. Yes *Dauy*:

I will vse him well. A Friend i'th Court, is better then a 35
penny in purse. Vse his men well *Dauy*, for they are ar-
rant Knaues, and will backe-bite.

Dauy. No worfe then they are bitten. fir: For they
haue maruellous fowle linnen.

Shallow. Well conceited *Dauy*: about thy Bufineffe, 40
Dauy.

30. *short-legg'd*] *short-legged* Varr.
'03, '13, '21, Sing. i, Knt, Coll. Dyce,
Sta. Hal. Cam. Glo. Del. Huds. i,
Craig, Her. Cowl.

31. *tine*] *tinie* Q. *tiny* Rowe et seq.

33. Printed as verse Knt i.

34. *Yes*] *Yea* Q, Coll. Dyce, Wh. i,
Hal. Cam. +, Del. et seq.

Dauy:] Ff, Neil. *Dauy*, Q,
Kit. *Davy*. Rowe et cet.

35. *well*.] Ff, Rowe, +, Var. '73,

Knt, Coll. Sing. ii, Wh. i, Del. Craig,
Neil. *well*, Q. *well*; Cap. et cet.

i'th] Q, F₂F₃. *i'th'* F₄, Rowe,
+, Wh. *i' the* Cap. et cet.

36. *in*] *in the* Han.

36-7. *arrant*] *errant* Johns. i.

38. *bitten*.] *bitten*, Ff, Rowe, Pope,
Han. Cap. Knt. *back-bitten* Q.
back-bitten, Theob. et cet.

39. *maruellous*] *maruailes* Q. *mar-
vail's* Kit.

servant break but an earthen dish for want of light, he abates it out of his quarter's wages" (Joseph Hall, *Characters*, 1608, "The Covetous"; Aldington, *A Book of Characters*, p. 83); "He never spends candle but at Christmas ... in hope that his servants will breake glasses for want of light which they double pay for in their wages" ("A Covetous Man", *The Overburian Characters*, ed. W. J. Paylor, 1936, p. 81). The idea occurs also in the "Penurious Man" of Theophrastus.—ED.]

30. *short-legg'd*] COWL (ed. 1923): Short-legged fowls are better table birds than the long-legged varieties.

31. *tine*] *N.E.D.* (*Tine a.*): *Obs.* Very small, diminutive: = *Tiny a.* App. always preceded by *little*. [Quotes this line and v.iii.54].—At *Twelfth Night* v.i.375 ("a little tiny boy") and *Lear* III.ii.74 ("a little tiny wit") the spelling of the original editions is *tine*. According to *N.E.D.*, the *e* is silent.

Kickshawes] *N.E.D.* (*Kickshaw*): (From Fr. *quelque chose*.) Commonly it was treated as a pl., and a sing. *kickshaw* afterwards formed from it. A fancy dish in cookery. (Chiefly with contemptuous force: A 'something' French, not one of the known 'substantial English' dishes.) [Quotes this line as the earliest example of the phonetic spelling.]

33. *man of Warre*] MORGANN (1777, p. 31) adduces this phrase as evidence of Falstaff's military reputation.—WHITE (ed. 1883): *Davy* is a bit of a Puritan.

35-6. *A Friend ... purse*] Proverbial. See JENTE (1926), No. 153.

36-7. *arrant*] See note on II.i.36. Cf. l. 46 below.

39. *maruellous*] On Q *maruailes* see p. 490 fn.

40. *Well conceited*] ROLFE (ed. 1880): A happy conceit!

Davy. I beseech you fir, 42
 To countenance *William Visor* of Wuncot, against *Cle-*
ment Perkes of the hill. 44

43. *Wuncot*] *Wuncote* Q. Wancot Del. Huds. i, Craig (Mal. conj.).
 Johns. Wincot Rann, Varr. Sing. *Wilnecot* Coll. conj.
 Knt, Coll. Dyce, Sta. Wh. i, Hal. 44. *of the*] *a'th* Q. *o' the* Cap.
 Cam. ii, Neil. Cowl. *o'th'* Kit.

42-59.] BLAKEWAY (Var.): This is no exaggerated picture of the course of justice in those days. The Lord Keeper, Sir Nicholas Bacon, in his speech to both houses of parliament, 1559, says, "Is it not ... a monstrous disguising to have a Justicer a maintainer, ... acquitting some for Gain, Enditing others for Malice; bearing with him as his Servant, over-throwing the other as his Enemy." *D'Ewes*, [ed. 1682,] p. 34. ... A member of the house of commons, in 1601, says, "A Justice of Peace is a living Creature, yet (read *that*) for half a Dozen of Chickens, will dispense with a whole dozen of penal Statutes" [*ib.*, p. 661].—LLOYD (apud Singer, ed. 1856, v. 302): The scene exhibits the foolish justice, foolishly and corruptly favouring a known rogue at the solicitation of a servant. [Of course it does nothing of the kind. Sh. does not tell us the outcome of the cause of *Perkes v. Visor*. On that account we may be entitled to suspect the worst; but I think the following comment takes a much more reasonable view of the matter.—ED.]—BULTHAUPT (2 ed., 1884, p. 78): Shallow's promise to support the rascal William Visor against Clement Perkes does not weigh heavily against him; it may be that his justice is not of the purest kind, but we know nothing about it, and the passage serves no further purpose than to prove that Shallow's dependence on his own creature, his factotum Davy, is of the closest kind. The same man who speaks so familiarly of John of Gaunt "as if he had been sworn brother to him" ... is under the thumb of his servingman!

43. countenance] *N.E.D.* (Countenance *v.* 5a): To favour, patronize, 'back up', bear out [quoting this line].

Wuncot] The early editors changed this to *Wincot* to make it conform to *Shrew* Ind.ii.20 and refer to the village of Wilnecot, a few miles northwest of Stratford, or to Wincot in Gloucestershire, a few miles farther from Stratford in the opposite direction. EDWARDS (in a MS. quoted by Steevens, Var. 73, v. 499) first suggested that it stands for Woodmancote, in north Gloucestershire, but it remained for HUNTLEY (1868, p. 22) and MADDEN (1897, pp. 86 ff.) to show that "Womcot" is a local pronunciation of Woodmancote, that there is a hill near by, and that families named Visor and Perkes lived in the neighborhood in the sixteenth century.—A. GRAY (1926, pp. 78 f.) identifies Visor's residence as Wilnecote, or Wincot, near Polesworth in North Warwickshire, chiefly because some verses by Sir Aston Cockain, of Pooley Hall near by, to "Mr Clement Fisher of Wincott" (1658), beginning "*Shakespeare* your *Wincot*-ale hath much renown'd", obviously refer to *Shrew* Ind.ii and identify this place as the site of Marian Hacket's alehouse.

43-4. *Clement Perkes of the hill*] WISE (1861, p. 76): The Cherry-Orchard Farm [near Wincot farm] is still called the Hill Farm; and whoever lives there is to this day spoken of as Mr. A., or Mr. B., of the Hill, and is so named from

Shal. There are many Complaints *Dauy*, against that *45*
Visor, that *Visor* is an arrant Knaue, on my know-
 ledge.

Dauy. I graunt your Worship, that he is a knaue Sir:) [gg5^{vb}]
 But yet heauen forbid Sir, but a Knaue should haue some
 Countenance, at his Friends request. An honest man sir, *50*
 is able to speake for himselfe, when a Knaue is not. I haue
 seru'd your Worshipp truely sir, these eight yeares: and
 if I cannot once or twice in a Quarter beare out a knaue,
 against an honest man, I haue but a very litle credite with *54*

- | | |
|---|---|
| 45. <i>are</i>] <i>is</i> Q, Cam. +, Irv. Neil. | Sing. Knt, Coll. Dyce, Sta. Hal. Cam. |
| 46. <i>Vifor</i>] Q, Ff, Rowe. <i>Visor</i> .
Neil. <i>Vifor</i> ; Pope et cet. (subs.). | Glo. Ktly, Del. Huds. i, Craig, Her.
Cowl. |
| 49. <i>heauen</i>] Ff, Rowe i, Knt.
<i>Heav'n</i> Rowe ii, iii. <i>God</i> Q, Pope et
cet. | <i>these</i>] Ff, Rowe, +, Cap. Varr.
Rann, Knt, Del. <i>this</i> Q, Mal. et cet.
<i>52-3. and if</i>] <i>and</i> Q. <i>an</i> Rid. |
| 50. <i>request</i> .] <i>request</i> , Q. | 54. <i>but a very</i>] Om. Q. <i>but very</i> |
| 52. <i>seru'd</i>] <i>served</i> , Varr. '03, '13, '21, | Pope, +, Var. '73. |

time immemorial in the Weston parish register.—HUNTLEY (1868, p. 22): [Woodmancote] lies at the foot of Stinchcombe Hill, still emphatically called "The Hill" in that neighbourhood on account of the magnificent view which it commands. On this hill is the site of a house wherein a family named "Purchase," or "Perkis," once lived, which seems to be identical with "Clement Perkes of the Hill."—FRENCH (1869, p. 91): [Perkes is] a name common in [Sh.'s] county; "Edward Perkes" occurs among the baptisms registered at Stratford-upon-Avon, 1603, ... and the family of Perkes was connected with that of Shakspeare.—C. E. BROWNE (*Fraser's*, n.s., xv, 1877, p. 491): In the parish register of Fladbury, a village upon the Worcestershire side, there are numerous entries relating to the Perkes family, in which Clement seems to have been a favourite Christian name, and notably amongst the births of 1568 one 'Clement Perkes filius Johannis Perkes de Ffladbury.' Did this small Perkes develop into the rigid Clement who was so hard on Davy's honest friend?—PARKES (*T.L.S.* 13 Jany. 1927, p. 28) notices the name of Clement Parkes in the parish register of Halesowen, "lying in the hill country of Clent at the foot of Mucklow's Hill," in 1563 and later and suggests that this locality is more suitable than Stinchcombe Hill because it is nearer Stratford.

45. *There are*] On Q *There is* see note on I.ii.71.
 49. *but*] See note on II.iv.57.
 50. *Countenance*] See note on IV.ii.14.
 52. *your Worshipp*] See note on I.ii.49.
 truely] *N.E.D.* (Truly *adv.* 1): Faithfully, loyally. *arch.*—[Cf. v.ii.13.]
 these ... yeares] See note on II.ii.23.
 52-3. *and if*] Q *and*.—RIDLEY may be right (see textual notes).—ED.
 53. *beare out*] *N.E.D.* (Bear *v.*¹ 3a): To support, back up, corroborate, confirm (*obs.*).
 54. *credite*] *N.E.D.* (Credit *sb.* 6): Personal influence based on the confidence of others.

your Worshipp. The Knaue is mine honest Friend Sir, 55
therefore I beseech your Worship, let him bee Counte-
nanc'd.

Shal. Go too, (I3^v)

I say he shall haue no wrong: Looke about *Dauy*.

Where are you Sir *Iohn*? Come, off with your Boots. 60

Giue me your hand M. *Bardolfe*.

Bard. I am glad to see your Worshipp.

Shal. I thanke thee, with all my heart, kinde Master
Bardolfe: and welcome my tall Fellow:

Come Sir *Iohn*. 65

56. *your Worshipp,*] *you* Q. *you*, Neil.

56-7. *Countenanc'd*] Ff, Rowe, Pope, Theob. Han. Warb. Johns. ii, Cap. Varr. Rann, Wh. Irv. Neil. *countenanc'd* Q. *countenanced* Johns. i et cet.

58-61. Arranged as prose Q, Pope et seq.

58-9. *too, ... say*] *to ... say*, Q, Rid. *to, ... say* Pope, Han. *too, ... say*, F4, Theob. Warb. Johns. *to; ... say*, Cap. et seq. (subs.).

59. *wrong:*] *wrong*, Q. *wrong*.

Johns. et seq.

[Exit *Davy*. Cap. Mal. et seq.

60. *Come,*] *come, come, come*, Q, Coll. Dyce, Sta. Wh. Hal. Cam. +, Del. et seq.

60-1. *Boots,*] *boots*, Q.

63. *all*] Om. Q.

my] *mine* Han.

64. *Fellow:*] *fellow*, Q. *fellow*. Johns. et seq.

[To the Page. Rowe et seq.

65. [Exe. *Shal. Sil. &c.* Han. Exit *Shallow*. Mal. Steev. Varr. Sing. Knt, Coll. Sta. Wh. i, Ktly (subs.).

55. *honest*] See note on II.iv.332.

58. *Go too*] See note on II.ii.38.

59. *I ... wrong*] Miss WINSTANLEY (ed. 1918): An ambiguous way of saying that Davie shall wrest the law as he desires.—[Very ambiguous indeed.—ED.]

Looke about] *N.E.D.* (Look v. 25): Look about. *fig.* To be on the watch, on the lookout.

61.] RHODES's remarks quoted at p. 508 imply that he understands Bardolph and the page to enter for the first time at this point. Thus he makes a massed entry of ll. 2-3. While this interpretation is not impossible, the alternative, which assumes that no stage-direction has been omitted here, is equally reasonable and therefore safer. Bardolph and the page remain in the background during the earlier part of the scene. Now, having disposed of Davy, Shallow turns to Falstaff with his hospitable invitation (l. 60) and, noticing Bardolph and the page, perhaps for the first time, gives them an effusive welcome too. This delayed welcome is doubtless more comical than any pointless entrance of Bardolph and the page just in time to leave again.—ED.

64. *tall*] See note on III.ii.65.—This could mean Bardolph. The page is mute throughout the scene and makes no answer here, and Q omits him, like Silence, from the stage-direction at the beginning. See p. 493.—ED.

Falstaffe. Ile follow you, good Master *Robert Shallow*. 66
Bardolfe, looke to our Horffes. If I were saw'de into
 Quantities, I should make foure dozen of such bearded
 Hermites staues, as Master *Shallow*. It is a wonderfull
 thing to see the semblable Coherence of his mens spirits, 70
 and his: They, by obseruing of him, do beare themfelues
 like foolish Iustices: Hee, by conuersing with them, is
 turn'd into a Iustice-like Seruingman. Their spirits are
 so married in Coniunction, with the participation of So- 74

66. [Exeunt *Shallow*, *Silence*, &c. Theob. Warb. Johns. Var. '73. Exit *Shallow*. Cap. Dyce, Hal. Cam. +, Del. Huds. et seq.

67. *Horffes*.] *horses*. [Exeunt *Shallow*, *Bardolph*, &c.] Varr. '78, '85, Rann. *horses*. [Exeunt *Bar.* and Page.] Cap. Mal. et seq. (subs.).

saw'de] *sawed* Q, Varr. '03, '13, '21, Sing. Knt, Coll. Dyce, Sta. Hal. Cam. Glo. Ktly, Del. Craig, Her. Cowl.

68. *of*] Om. Steev.

69. *Hermites staues*] Q, Ff, Rowe. *-hermites-staves* Pope, Theob. Han. *hermites-staves* Warb. Johns. *hermit-staves* Cap. *hermits'-staves* Dyce, Sta. Hal. Cam. +, Huds. i, Irv. Neil.

(subs.). *hermit's-staves* Var. '73 et cet. (subs.).

70. *semblable*] *sembable* Cam. i, Glo. Wh. ii.

mens] *mens'* Theob. ii, Warb. Johns. Var. '73. *men's* Cap. Var. '78 et seq.

71. *his*.] *his*, Q. *his*. Ktly, Neil.

of] Om. Q, Mal. Steev. Varr. Sing. Coll. Sta. Wh. i, Ktly, Craig.

do] *to* Rowe iii.

73. *turn'd*] *turned* Q, Varr. '03, '13, '21, Sing. Knt, Coll. Dyce, Sta. Hal. Cam. Glo. Ktly, Del. Irv. Craig, Her. Cowl.

Seruingman.] Ff, Rowe, +, Var. '73, Coll. Wh. i, Del. Irv. Craig, Neil. *seruingman*, Q. *servingman*: Cap. Var. '78 et cet. (subs.).

67-90.] CLARKE (ed. 1865): The relish with which Falstaff each time stays by himself to witticise upon Shallow's peculiarities, the gusto with which he makes the justice's leanness furnish him with as ample store of humour as his own fatness, the shrewdness with which he penetrates the truth of the relative qualities and positions of the country magistrate and his serving-man, all show how thoroughly the author himself enjoyed the composition of this thrice-admirable comedy-portrait character.

68. Quantities] *N.E.D.* (Quantity 8b): A small piece, fragment. [Obs.] [Quotes this line.]

of] See note on III.ii.98.

69. staues] Plural of *staff*. Cf. IV.i.129.

70. *semblable*] *N.E.D.* (*Semblable a.*): Like, similar. *Obs.* [Quotes this line.]

Coherence] *N.E.D.* (Coherence 3b): Agreement. *Obs.* [Quotes this line and no other example earlier than 1597.]

72. *conuersing*] *N.E.D.* (Converse *v.* 2): To associate familiarly, consort, keep company; to hold intercourse, be familiar *with*. *Obs.*

74. *married*] SCHMIDT (1875): Metaphorically, = closely joined.—[Cf. *Romeo* I.iii.84, "every married lineament".]

ciety, that they flocke together in consent, like so many Wilde-Geefe. If I had a suite to Mayster *Shallow*, I would humour his men, with the imputation of beeing neere their Mayster. If to his Men, I would currie with Maister *Shallow*, that no man could better command his Seruants. It is certaine, that either wife bearing, or ignorant Carriage is caught, as men take diseases, one of another: therefore, let men take heede of their Companie. I will deuise matter enough out of this *Shallow*, to

75. *consent*] *concent* Mal. Dyce ii, seq.
iii, Huds. i.

81. *diseases*,] *diseases* Q.

78. *Mayster*.] *maister*: Q, Pope et

82. *therefore*] *and therefore* Sta.

Coniunction] *N.E.D.* (Conjunction 1): Union. (2a): Union in marriage.
Obs.

participation] *N.E.D.* (Participation 2): The fact or condition of sharing in common (*with* others, or with each other); association as partners, partnership, fellowship.

75. *consent*] *N.E.D.* (Consent *sb.* 3): Agreement or unity of opinion, consensus, unanimity. *Obs.* or *arch.*

75-6. like ... Wilde-Geese] GREY (1754, i. 366): Alluding to the proverb, "Birds of a feather flock together."

76-83. If ... Companie] HUDSON (ed. 1852): This is a most shrewd and searching commentary on what has just passed between Shallow and Davy in Falstaff's presence. It is impossible to hit them more aptly, to take them off more felicitously. Of course Sir John could not be the greatest of make-sports, as he is, unless he were, or at least were capable of being, something more. And in fact he has as much practical sagacity and penetration as the king; there being no other person in the play, except Prince Henry, that dives so quickly and deeply into the characters of those about him.

78. *neere*] *N.E.D.* (Near *adv.*² 18): Intimate with (one). *Obs.* [Quotes this line.]

currie] *N.E.D.* (Curry *v.*¹ 4b): To employ flattery or blandishment, so as to cajole or win favour [quoting this line].

80-3. It ... Companie] CARTER (1905, p. 285): Prov. xiii. 20—"He that walketh with the wise, shal be wise; but a companion of fooles shal be afflicted."—Miss PORTER (ed. 1911): Here the Poet makes Falstaffe himself unwittingly condemn the Prince for companionship with himself and his crew, by condemning the evil companionship of Shallow with his servants.

81. Carriage] *N.E.D.* (Carriage 14): Manner of conducting oneself socially; demeanour; deportment, behaviour. (Referring to *manners*.) *arch.* [Quotes *Errors* III.ii.14, "Teach sin the carriage of a holy saint".]

take] *N.E.D.* (Take *v.* 44b): To contract (disease, infection, etc.) [quoting this line].—MOYES (1896, pp. 22 f.) quotes the following further allusions to infection and contagion: *Dream* I.i.186, *Henry VIII* I.iii.36-7, *Coriolanus* I.iv.33, *Much Ado* I.i.70-4.

83-6. I ... *Interuallums*] C. F. T. BROOKE (*Yale Review* vii, 1918, p. 356): Falstaff's life is a series of desperate escapes from boredom ... It is for this that he so carefully husbands Shallow.—RICHARDSON (1789; 5 ed., 1797,

keepe Prince *Harry* in continuall Laughter, the wearing
 out of fixe Fashions (which is foure Tearmes) or two Ac- 85
 tions, and he shall laugh with *Interuallums*. O it is much
 that a Lye (with a flight Oath) and a iest (with a sadde
 brow) will doe, with a Fellow, that neuer had the Ache
 in his shoulders. O you shall see him laugh, till his Face
 be like a wet Cloake, ill laid vp. 90

Shal. Sir *Iohn*.

Falst. I come Master *Shallow*, I come Master *Shallow*.

Exeunt 93

- | | |
|---|---|
| 84. Harry] Henry Rowe, +. | Sing. ii, Ktly, Del. Craig. <i>shoulders</i> : |
| 85-6. <i>Fashions</i> (which ... <i>Tearmes</i>) | Q. <i>shoulders!</i> Cap. et cet. |
| ... <i>Actions</i> ,] <i>fashions</i> , which ... <i>termes</i> , | 90. <i>Cloake</i> ,] <i>cloake</i> Q, Rowe et seq. |
| ... <i>actions</i> , Q, F ₄ et seq. (subs.). | 91. <i>Shal.</i>] <i>Shal.</i> [within.] Theob. et |
| 86. <i>he</i>] a Q. a' Cam. Glo. Irv. | seq. |
| Craig, Her. Cowl. 'a Dyce ii, iii, | 93. <i>Exeunt</i>] Om. Q. Exit <i>Falstaff</i> . |
| Huds. i, Neil. | Theob. Warb. Johns. Varr. Rann, |
| with] without Q, Pope et seq. | Mal. Steev. Varr. Sing. Knt, Coll. |
| 88. <i>Ache</i>] <i>ach</i> Q. | Sta. Wh. i. Exit. Cap. Dyce, Hal. |
| 89. <i>shoulders</i> .] Ff, Rowe, +, Coll. | et seq. |

p. 269): That his pleasantry, whether witty or humorous, is often studied and premeditated, appears [from passages like this].

84-6. the wearing ... *Actions*] CAPELL (*Notes*, 1779, p. 181): Here the Poet cuts with a two-edged sword, upon the fashionable world, and the legal one; bantering the one for their fickleness, the other for their delay, by insinuating—that a man might see the death of “*six fashions*” in as short a time as he could come at the end of “*two legal actions*,” i.e. “*four terms*”.

85. *Tearmes*] CAMPBELL (1859, p. 88): As there are four terms in the legal year,—Michaelmas Term, Hilary Term, Easter Term, and Trinity Term—this is a legal circumlocution for a *twelvemonth*.

85-6. *Actions*] See note on II.i.3.—JOHNSON (ed. 1765): There is something humorous in making a spendthrift compute time by the operation of an action for debt.

86. *Interuallums*] DELIUS (ed. 1857): The intervals between the various terms and actions are to be understood. Hence the Latin expression.

87-8. a Lye ... brow] CLARKE (ed. 1865): We may gather from this that Falstaff enhanced the effect of some of his jokes by staid utterance and a quiet, dry manner; but others, be sure, he accompanied by a broad roar; and *all* with a twinkle of his eye that spoke volumes.

87. *sadde*] SCHMIDT (1875): Grave, serious.

88-9. a Fellow ... shoulders] JOHNSON (ed. 1765): That is, a *young fellow*, one whose disposition to merriment, time and pain have not yet impaired.—C.F.T. BROOKE (*Yale Review* vii, 1918, p. 356): Falstaff thinks with rueful envy of the capacity of romantic youth for sensation.

89. you shall see] CLARKE (*Sh. Key*, 1879, p. 708): One form [of soliloquy] is as if the speaker were addressing an imaginary auditor.

90. *be*] See note on I.iii.25.

ill laid vp] RANN (ed. 1789): Full of wrinkles.

Scena Secunda.

*Enter the Earle of Warwicke, and the Lord
Chiefe Iustice.*

2

1. Scena ...] Om. Q. Scæna Secunda. F₂. *Scene II.* Rowe, Pope, Han. et seq.

[London. Pope. the Court, in London. Theob. Han. Warb. Johns. Varr. Rann. *Westminster*. A Room in the Palace. Cap. Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Wh. i, Hal. Ktly, Del. Huds. i, Craig (subs.). Westminster. The palace. Cam. +, Irv. Neil.

2-3. Enter ...] Enter Warwike, duke Humphrey, L. chiefe Iustice,

Thomas Clarence, Prince, Iohn Westmerland. Q (Prince Iohn, some copies). Enter Earle of *Warwick*, and the Lord Chief Justice. F₃F₄. Enter *Warwick*, and the *Chief Justice*, meeting. Cap. Cam. +, Irv. Neil. (subs.). Enter *Warwick*, and the lord Chief Justice. Mal. Steev. Varr. Sing. Knt, Coll. Sta. Wh. i, Ktly, Del. Craig. Enter, severally, *Warwick* and the *Lord Chief-Justice*. Dyce, Hal. Huds. i (subs.).

v.ii.] DANIEL (*N.S.S. Trans.* 1877-9, p. 288): A morning scene; the greetings are "good morrow:" it can therefore hardly be supposed on the same day as iv.iv, v; I take it to be the morrow of those scenes at the end of which it seems clear that the King is within a few hours of dissolution.

HERFORD (ed. 1928): The king is dead, the prince is about to rule in his stead, and a sudden revolution in the royal policy and in the fortunes of England is universally expected to ensue. We witness only a revolution in the demeanour of the prince himself. The audience, however, know that he is only stripping off a disguise deliberately assumed (according to his account in *1 Henry IV* i.ii.188 ff.), and once at least, at Shrewsbury, stripped off before. [COLLINS (ed. 1927): "There is thus a dramatic irony in the first part of the Scene."] But we have no hint that any keen-sighted observer had an inkling of the truth; Warwick and the nobles, the king's brothers, and especially the Chief-Justice, the most sagacious but also the most deeply committed of the persons concerned, feel only unqualified foreboding. In the first forty lines of the scene these gloomy anticipations are frankly expressed. The young king enters, with words of genial reassurance to his brothers which are so unexpected that they are only perplexed: 'You all look strangely on me'. And even now he indulges once more his love of playing a part; in his address to the Chief-Justice he resumes the mask he had just dropped, giving occasion to the Justice's noble vindication of his committal of the prince, which in its turn calls forth the king's equally fine reply, an example of dignified modesty, reverence, and high purpose.

[The position of this scene is significant. It would have made a resounding climax and a surprise ending, and in a play built round the prince no doubt it should come last. Its position, therefore, lends some support to the idea that this play is Falstaff's. Besides, its position invests with irony Falstaff's "Woe to my lord chief justice" (v.iii.133), for then the audience knows that he is mistaken.—ED.]

Warwicke. How now, my Lord Chiefe Iustice, whether away?

5

Ch.Iust. How doth the King?

Warw. Exceeding well: his Cares
Are now, all ended.

Ch.Iust. I hope, not dead.

9

Warw. Hee's walk'd the way of Nature, (14)

4-5. *whether*] Pope ii. *whither* Q, 7-8. One line Q, Pope et seq.
Ff et cet. 9-10. Arranged as one line of verse
6, 9, 12, 16, 27, 34, 43, 52, 74, 81. Steev. et seq.
Ch. Iust.] Iust. Q.

2-3.] The Q stage-direction, which commands the brothers of Prince Hal, and presumably Westmoreland, to enter a little while before they are wanted (see l. 20) needs explanation. On the analogy of certain similar massed stage-directions in F, it might be explained, as Rhodes explains the latter, as evidence of an assembled text (see p. 508 below), but such an inference is utterly at variance with every other indication of the nature of the Q text. I think a quite simple explanation will do much better. I should suppose that Sh. decided to open this scene with a meeting of the royal princes and certain courtiers whereby they look forward gloomily to the new regime. Accordingly he wrote down, "Enter Warwike, duke Humphrey, L. chiefe Iustice, Thomas Clarence, Prince Iohn, Westmerland". Then, or a little later, he decided instead to open the scene with Warwick and the chief justice and to postpone the entrance of the princes. Why he may have changed his mind we need hardly inquire: perhaps he thought the revised plan would put the chief justice in a more prominent light and so prepare the way for the heroic part he was to play later in the scene; perhaps he felt the entrance of the princes would be more effective if they came down stage with heavy faces while Warwick and the chief justice comment on their dejection. At any rate, he changed his plan, and then he simply neglected to revise the stage-direction he had written down. In other words, this stage-direction is the result of very much the same kind of negligence that left the names of various superfluous characters standing at I.iii.2-3, II.ii.2-3, and IV.i.2-3.—Westmoreland remains mute; see p. 490. On the F stage-direction see pp. 512 ff.—ED.

4-5. *whether away?*] SCHMIDT (1875): *Whither away?* = where are you going?

7-8.] The division of this verse into two parts in F looks like a misguided attempt to include l. 6 in a series of normal verses. In Q ll. 7-8 form one line of type, and all editors since Pope have followed Q, regarding l. 6 as an abnormal short line.—ED.

7. *well*] SCHMIDT (1875): Used of the dead, = at rest, free from the cares of the world.—Cf. *Romeo* IV.v.76, quoted by ROLFE (ed. 1880); *Winter's Tale* V.i.30, quoted by CLARKE (ed. 1865); *Antony* II.v.33, quoted by DEIGHTON (ed. 1893). NOBLE (1935, p. 150) quotes 2 Kings iv. 26, where the Shunamite woman, going to Elisha to implore his help in restoring her son's life, says, "Al is wel".

10. *way of Nature*] N.E.D. (Way *sb.*¹ 7c): In the Bible phrase *to go the way*

And to our purpofes, he liues no more.

11

Ch.Iuft. I would his Maiefty had call'd me with him,
The feruice, that I truly did his life,
Hath left me open to all iniuries.

War. Indeed I thinke the yong King loues you not. [gg6^a]

Ch.Iuft. I know he doth not, and do arme my felfe 16
To welcome the condition of the Time,
Which cannot looke more hideoufly vpon me,
Then I haue drawne it in my fantasie.

*Enter Iohn of Lancaster, Gloucester, 20
and Clarence.*

War. Heere come the heauy Iffue of dead *Harrie:* 22

12. *him.*] F₂F₃. *him.* F₄, Rowe, Pope, Theob. Han. Warb. Neil. *him:* Q, Johns. et cet.

18. *vpon*] on Pope, +, Var. '73.

20-1. Enter ...] Ff. Enter Iohn, Thomas, and Humphrey. Q. Enter Lord *John of Lancester, Gloucester and Clarence.* Rowe, +, Var. '73. Enter the three younger *Princes, Westmoreland,* and Others. Cap. Enter lord John of Lancaster, Gloster, and Clarence, &c. Varr. '78, '85, Rann. Enter *Prince John, Prince*

Humphrey, Clarence, Westmoreland, and others. (after l. 27) Dyce, Hal. Coll. iii (subs.). Enter *Lancaster, Clarence, Gloucester, Westmoreland,* and others. Cam. +, Craig, Neil. Enter *Lancaster, Gloucester, Clarence, Westmoreland,* and others. (after l. 27) Huds. Irv. Enter *Prince John, Prince Humphrey, Clarence, Westmoreland,* and Others. Mal. et cet.

22. *come*] comes F₃F₄, Rowe i, ii, Pope ii.

of all the earth (Josh. xxiii. 14, 1 Kings ii. 2) meaning 'to die'. Also in erroneous forms (due to confusion with other Bible passages), *the way of all flesh, of all living.*

11. to our purposes] DEIGHTON (ed. 1893): So far as we are concerned.—See FRANZ (3 ed., 1924) §525, who quotes Sonnet cxxvi. 7, "She keeps thee to this purpose", *Merry Wives* II.ii.198, "To what purpose have you unfolded this to me?"

13. truly] See note on v.i.52.

17. condition ... Time] See note on III.i.81.

19. fantasie] SCHMIDT (1874): Imagination, the power of imagining.

20 ff.] AX (1912, p. 91): No such meeting of the court soon after the old King's death is reported in Holinshed, nor can the least fear in the persons who are about the young monarch be discovered in the chronicle. It says, on the contrary, iii. 543: "Such great hope, and good expectation was had of this mans fortunate successe to follow, that within three daies after his fathers deceasse, diuerse noble men and honorable personages did to him homage, and sware to him due obedience, which had not beene seene doone to any of his predecessors kings of this realme".

22-6.] COURTENAY (1840, i. 153): There is, I think, some inconsistency in the unfavourable comparison which *Warwick* makes of Henry V with his three

O, that the liuing *Harrie* had the temper 23
 Of him, the worst of these three Gentlemen:
 How many Nobles then, should hold their places, 25
 That must strike faile, to Spirits of vilde sort?
Ch.Iust. Alas, I feare, all will be ouer-turn'd.
Iohn. Good morrow Cofin Warwick, good morrow.
Glou. Cla. Good morrow, Cofin.
Iohn. We meet, like men, that had forgot to speake. 30
War. We do remember: but our Argument
 Is all too heauy, to admit much talke.
Ioh. Well: Peace be with him, that hath made vs heauy
Ch.Iust. Peace be with vs, leaft we be heauier. 34

24. *him*] *he* Q.
worst] *worth* Struve.
Gentlemen:] Ff, Rowe, +.
gentlemen, Var. '73. *gentlemen*. Craig.
gentlement Q, Cap. et cet.
 26. *vilde*] *vile* Q, F₄ et seq.
 27. *Alas*] *O God* Q, Coll. Dyce, Wh.
 Hal. Cam. +, Del. et seq.
 28, 30, 33, 38. *Iohn.*] Q, Ff. Pr.
 J. Cap. Lan. Rowe, +, Varr. Rann,
 Cam. +, Huds. Irv. Craig, Neil.

P. John. Mal. et cet. (subs.).
 28. *Warwick, good morrow.*] War-
 wick. Pope, +, Cap. Varr. Rann
 Mal. Steev. Varr. Sing. i.
 29. *Glou. Cla.*] Prin. ambo Q.
 Pr. T. and H. Cap. P. Humph. Cla.
 Mal. Steev. Varr. Sing. Knt, Coll.
 Dyce, Sta. Wh. i, Hal. Ktly, Del.
 (subs.).
 33. *Well: ... him,*] *Well, ... him* Q,
 Rowe et seq.

brothers. This is the very man whom we have twice noticed as taking the part of Prince Henry, and prophesying that he would cast off his companions of "vile sort" [IV.iv.77-88, IV.v.95-100].

22. *heauy*] See note on I.i.137, and cf. ll. 22, 32, 33, 34.

23. *temper*] See note on II.i.71.

24. *him*] RIDLEY (ed. 1934): Q *Of he*, which may be a mishearing of *Of e'en*, which would be more pointed.—[Perhaps Q *he* is not an error: cf. *Tempest* II.i.27, "Which, of he or Adrian, for a good wager, first begins to crow?"—ED.]

26. *strike saile*] ONIONS (1911): To lower (sail), only fig.—LAUGHTON (*Sh.'s England*, 1916, i. 162): A sail may be struck ... in ... submission.

Spirits] *N.E.D.* (*Spirit sb.* 9): A person considered in relation to his character or disposition; one who has a spirit of a specified nature.

vilde] *N.E.D.* (*Vile a.* 2): Of persons: Of a low, base, or despicable character; morally depraved or degraded.

28.] This verse seems to lack a syllable, which G. KÖNIG (1888, p. 61) would compensate for by lengthening *Warwick*.

28, 29. *Cosin*] See note on IV.ii.2.

30-3.] In Cibber's *Richard III* II.iii, assigned to Gloucester and Buckingham.

30. *forgot*] *N.E.D.* (*Forget v.* 3c): *To forget to do* = to forget how to do (something). *Obs.*

31. *Argument*] See note on IV.v.215.

Glou. O, good my Lord, you haue loft a friend indeed: 35
And I dare sweare, you borrow not that face
Of seeming sorrow, it is sure your owne.

Iohn. Though no man be assur'd what grace to finde,
You stand in coldest expectation. 40
I am the forrier, would 'twere otherwise.

Cla. Wel, you must now speake Sir *Iohn Falstaffe* faire,
Which swimmes against your streame of Quality.

Ch.Iust. Sweet Princes: what I did, I did in Honor,
Led by th'Imperiall Conduct of my Soule,
And neuer shall you see, that I will begge 45
A ragged, and fore-stall'd Remission.

35. *Glou.*] *Humph. Q. Pr. H. Cap. P. Humph. Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Wh. i, Hal. Ktly, Del.*

you haue] *you've* Pope, +, Dyce ii, iii, Huds. i.

38, 65, 73, 74. *assur'd*] *assured* Cam. Glo. Huds. i, Her. Cowl.

39. *expectation.*] *F₃F₄, Rowe, +, Ktly, Del. Irv. Craig, Neil. expectation, Q. expectation. F₂. expectation: Cap. et cet.*

43. *Princes:]* *princes*, Q, Rowe et seq.

44. *th']* Q, Ff, Rowe, +, Coll. Wh. i, Dyce ii, iii, Huds. i. *the* Cap. et cet. *Imperiall*] *impartiall* Q, Pope, +, Var. '73 et seq.

Soule,] *foule*. Q. *soul*; Pope et seq.

46. *ragged*] *rated* Warb.

fore-stall'd] *forestald* Q.

46-7. *Remission.* ... *me,*] *remission, ... me.* Q, Rid.

38. *grace*] See note on I.ii.28.

39. *coldest*] *N.E.D.* (Cold *a.* 9): *fig.* Gloomy, dispiriting, deadening.

40. *'twere*] Subjunctive after a verb of wishing. See FRANZ (3 ed., 1924) §647.

41.] RITSON (apud Steevens, ed. 1793, viii. 595): "You must now speak Sir John Oldcastle fair".—[See note on II.iv.365.]

speake ... faire] *N.E.D.* (Speak *v.* 33): *To speak* (one) *fair*, to address (a person) courteously or kindly.

42.] ROLFE (ed. 1880): A metaphor equivalent to "[which] goes against your grain."—[*Quality=character* (*N.E.D.*, *Quality sb.* 1). *Your* refers to *Quality*; see ABBOTT (1870) §423.]

43. *in Honor*] *N.E.D.* (Honour *sb.* 9b): In honour: in allegiance to the moral principles which are imperative in one's position; as a moral bounden duty.

44. *Imperiall*] In the sense *imperious*, this is intelligible, but it is probably a misreading of Q *impartiall*. Perhaps the fact that *impartial* was a new word (*N.E.D.* quotes no example earlier than Sh.) fostered the mistake. See p. 507.

Conduct] *N.E.D.* (Conduct *sb.*¹ 3): A guide, leader, conductor [figuratively]. *Obs.*

46. *ragged*] HEATH (1765, p. 264): It means a remission which hath a mean and scandalous appearance.—JOHNSON (ed. 1765): *Ragged*, in our authour's licentious diction, may easily signify *beggarly, mean, base, ignominious*.—VERPLANCK (ed. 1847): Contemptible.—CLARKE (ed. 1865): 'Base,' 'worth-

If Troth, and vpright Innocency fayle me,

(I4^v)

47. *Troth*] *truth* Q, Pope et seq.

less'.—KEIGHTLEY (*Sh.-Expositor*, 1867, p. 244): Mean, unworthy, paltry.—HERFORD (ed. 1899): Granted with contempt as to a beggar.—LOBBAN (ed. 1915): Disgraceful.—COWL (ed. 1923): Defective.

fore-stall'd Remission] Q *forestald*.—JOHNSON (ed. 1765): Perhaps ... he may mean a pardon begged by a voluntary confession of offence, and *anticipation* of the charge.—MASON (1785, pp. 195 f.): The same expression occurs in two different passages in Massinger. In the Duke of Milan [ed. T. W. Baldwin, 1918, III.i.152], Sforza says to the Emperor, "Nor come I as a Slaue, Falling before thy Feet, kneeling and howling, For a forstal'd remission." And in the Bond Man [ed. B. T. Spencer, 1932, III.iii.169], Pisander says, "better expose Our naked breasts to their keene Swords, and sell Our liues with the most aduantage, then to trust In a forestal'd remission, or yeeld vp Our bodies to the furnace of their furie." In all these passages, a forestall'd remission seems to mean, a remission that it is pre-determined, shall not be granted, or will be rendered nugatory.—MALONE (ed. 1790): I believe, *fore-stall'd* only means *asked* before *it is granted*. If he will grant me a pardon unasked, so; if not, I will not condescend to solicit it.—COLLIER (ed. 1842): Perhaps means [a pardon] *anticipated* by the king before it is asked.—FIELD (*Sh. Soc.'s Papers* iii, 1847, pp. 140 f.): I believe that it was a custom in those times for courtiers to beg of the King a pardon for an offence, political or moral, before the offender should be impeached or arraigned; and this may very well be called "a forestall'd remission."—KEIGHTLEY (*Sh.-Expositor*, 1867, p. 244): [A pardon] prevented by the efforts of his enemies.—SCHMIDT (1874): [A pardon] judge[d] beforehand, regard[ed] with prejudice.—J. HUNTER (quoted by Rolfe, ed. 1880): One which is precluded from being absolute, by the refusal of the offender to accuse or alter his conduct.—CROSBY (apud Hudson, ed. 1880): A remission for a deed that of itself *forestalled* any remission.—O. F. ADAMS (Irving ed., 1888): Perhaps ... "a pardon the terms of which have been settled before my defence has been heard."—DEIGHTON (ed. 1893): Possibly the sense is "a pardon on conditions which I am prevented by honour from accepting".—MCLLWRAITH (*T.L.S.* 19 Jany. 1933, p. 40): It is noteworthy that both times Massinger spells the word in the same way, forestal'd, with a single l, as does Q. This is a perfectly possible seventeenth-century spelling of forestalled, but I venture to suggest that we create unnecessary difficulties if we treat it as such, and that the word is in fact in modern spelling forestaled. The "New English Dictionary" has no example of the word forestale, but it comments on the frequency of stale in Shakespeare, and nonce-formations with the prefix fore- in the sense of "beforehand," "previously," are common. If this is the origin of Shakespeare's coinage, the Lord Chief Justice's expression will mean "a pardon rendered stale (or distasteful) before it is received, by the ignominy of begging it," and this is just the sense required by the three passages in which it occurs.—[Other editors are about equally divided between Mason's and Malone's explanations. McIlwraith's idea is very attractive.—ED.]

Remission] WHITE (ed. 1883): Four syllables.

47. *Troth*] SCHMIDT (1875): Faith, honesty.

Ile to the King (my Master) that is dead, 48
 And tell him, who hath sent me after him.
 War. Heere comes the Prince. 50

Enter Prince Henrie.

Ch.Iust. Good morrow: and heauen faue your Maiefty
Prince. This new, and gorgeous Garment, Maiefty,
 Sits not so easie on me, as you thinke.
 Brothers, you mixe your Sadnesse with some Feare: 55

51. [*Scene III.* Pope, Han. Warb. Var. '73.
 Enter ...] F₂, Rowe, +, Var. *morrow:] morrow*, Q, Rowe,
 '73. Enter the Prince / and Blunt Coll. Wh. i, Del. Cam. ii, Craig, Cowl.
 (at ll. 49, 50) Q. Enter Prince Harry. *heauen] Heav'n* Rowe, +. *God*
 F₃F₄. Enter the new *King*, attended. Q, Dyce, Sta. Wh. Hal. Cam. +, Del.
 Cap. Enter King Henry. Varr. '78, Huds. et seq.
 '85, Rann. Enter King *Henry V.* *Maiefty] maiestie.* Q, Ff, Rowe,
 Mal. Steev. Varr. Sing. Knt, Coll. i, Pope. *Majesty!* Theob. et seq.
 ii, Dyce i, Sta. Wh. i, Hal. Ktly. 53. Prince.] Q, Ff, Rowe, Pope,
 Enter the Prince, [*now* King Henry the Theob. i, Han. (subs.). *K. Henry.*
 Fifth, attended]. (after l. 49) Kit. Theob. ii, Warb. Johns. Varr. Rann,
 Enter *King Henry* the fifth, attended. Craig (subs.). Kin. Cap. King. Mal.
 Cam. et cet. (subs.). et cet.
 52. *Good ... and]* Om. Pope, +, 55. *mixe] mixt* Q.

48-9.] COWL (ed. 1923): Suggested, perhaps, by a speech in Greene's *Alphonsus, King of Arragon* II.i [ed. Collins, 1905, p. 90], where Alphonsus addresses the corpse of Flaminius: "Go packe 'thou hence vnto the *Stigian* lake, And make report vnto thy trayterous sire ... And if he aske thee who did send thee downe, *Alphonsus* say."—IDEM (*Sources*, 1928, p. 14): The thought was probably borrowed by Greene from Suetonius, *Historie of Tiberius Nero Caesar*, 57: "A certaine Buffon there was, who as a Funerall passed by, had willed the party whose body was carried forth, to report unto Augustus, That," etc. (Holland).

51.] On the Q stage-direction see p. 490. On the F stage-direction see pp. 512 ff.

54. *easie]* See note on III.i.33.

55. *mixe]* Q *mixt*. If it is not possible for *e* to be misread as *t*, it is certainly possible for the compositor to read *mixe* as *mixd* and then, in setting up the word, to spell it phonetically *mixt*.—ED.

55-7.] JOHNSON (ed. 1765): Not the court where the prince that mounts the throne puts his brothers to death.—MALONE (2 *App.*, 1783): Amurath the third (the sixth Emperor of the Turks) died on January the 18th, 1595-6. The people being generally disaffected to Mahomet, his eldest son, and inclined to Amurath, one of his younger children, the Emperor's death was concealed for ten days by the Janizaries, till Mahomet came from Amasia to Constantinople. On his arrival he was saluted Emperor, by the great Bassas, and others his favourers; "which done, (says Knolles [*Generall Historie of the Turkes*, 5 ed., 1638, p. 1056]) he presently after caused all his brethren to be

This is the English, not the Turkish Court: 56
 Not *Amurah*, an *Amurah* succeeds,
 But *Harry, Harry*: Yet be fad (good Brothers)
 For (to speake truth) it very well becomes you:
 Sorrow, so Royally in you appeares, 60
 That I will deeply put the Fashion on,
 And weare it in my heart. Why then be fad,
 But entertaine no more of it (good Brothers)
 Then a ioynt burthen, laid vpon vs all.
 For me, by Heauen (I bid you be assur'd) 65

57. Amurah, ... Amurah] *Amurath*
 ... *Amurath* Q, Pope et seq.

58. Harry:] Harry. Rowe, +, Var.
 '73, Coll. Dyce et seq.

59. (to ... truth)] *by my faith* Q,
 Cam. +, Dyce ii, iii, Coll. iii, Huds.
 Irv. Neil.

62. heart.] *heart*: Q, Dyce, Hal.
 Cam. +.

64. *burthen*] *burden* Q, Steev. Varr.
 Sing. Coll. Dyce, Hal. Cam. Glo.
 Ktly, Del. Huds. Irv. Craig, Her.
 Neil. Cowl.

all.] *all*, Q, Var. '85.

65. *Heauen*] *Heav'n* Rowe, +.

inuitd to a solemne feast in the court: whereunto they (yet ignorant of the death of their father, came cheerefully, as men fearing no harme; but being come, were there all by his commandement most miserably strangled." It is highly probable that Shakspeare here alludes to this transaction; which was pointed out to me by Dr. Farmer.—VERPLANCK (ed. 1847): Of course [Sh.] did not mean to make Henry V refer to an event of Elizabeth's time, but used Amurath for a general title of a Turkish despot;—one of whom, indeed, bore that name in Henry V's age.—HERFORD (ed. 1899) notes that Amurath III had also strangled his brothers on his accession in 1574.—COWL (ed. 1923): The name Amurath became a byword for tyranny; cf. Jonson, *The Case is Altered* iv.v [ed. Herford & Simpson, 1925+, iii. 166] ... See also Greene, *Alphonsus, King of Arragon*, and ... *the Tragicall raigne of Selimus, sometime Emperour of the Turkes* ... *Also with the murdering of his two brethren, Corcut, and Acomat*.—F. G. STOKES (1924, p. 11): There had been three Sultans of the name (but no Murad ever succeeded a Murad). Amurath or Amarath is a character in *Solimon and Perseda* (1599).

61. deeply] *N.E.D.* (*Deeply adv.* 3): With deep seriousness, solemnly. *Obs.*

62. weare] *N.E.D.* (*Wear v.*¹ 8): To carry about with one in one's heart, mind, or memory. [Quotes *Hamlet* III.ii.71, "Give me that man That is not passion's slave, and I will wear him In my heart's core".]

63. entertaine] *N.E.D.* (*Entertain v.* 14c): To harbour; to cherish; in weaker sense, to experience (a sentiment). [*Obs.*]

65–70.] *AX* (1912, p. 93): Nor could the young monarch's kindness to his brothers be verified from the chronicle, unless the nomination of Clarence ..., or his creating John Duke of Bedford and Humphrey Duke of Gloucester, may be called a verification (cf. *Holinshed* iii. 546). This promotion took place during the parliament of 1414.

65. For me] *N.E.D.* (*For conj.* 26): The parenthetic use, as in *for me* = as for me, for my part, is now obsolete.

Ile be your Father, and your Brother too: 66
 Let me but beare your Loue, Ile beare your Cares;
 But weepe that *Horrie's* dead, and so will I.
 But *Harry* liues, that shall conuert those Teares
 By number, into houres of Happineffe. 70
Iohn, &c. We hope no other from your Maiefty.
Prin. You all looke strangely on me: and you most,
 You are (I thinke) assur'd, I loue you not.
Ch.Iuft. I am assur'd (if I be meafur'd rightly)
 Your Maiefty hath no iuft caufe to hate mee. 75
Pr. No? How might a Prince of my great hopes forget

68. *But*] Yet Q, Pope et seq. Pope, Theob. Han. Warb. Coll. i, ii,
 Horrie's] *Harries* Q. Harry's Wh. i, Ktly, Neil. *most*; Johns. et
 Ff et seq. cet.
dead,] Q, Ff, Rowe, Pope, Han. [To the Ch. Juft. Johns. Cap.
 Coll. Ktly, Del. Irv. Craig, Neil. Varr. Rann, Mal. Steev. Varr. Sing.
dead? Johns. i. *dead*; Theob. et cet. Knt, Coll. Dyce, Wh. i, Hal. Ktly,
 I.] I, Q, F4. I; or I: Johns. et Del. Huds. i, Irv. Craig (subs.).
 seq. 73. [To the Ch. Juft. Rowe, Pope,
 70. *into*] unto F4. Theob. Han. Warb. Sta.
houres] *showers* Vaughan. 74. *meafur'd*] *measured* Cam. Glo.
 71. *Iohn, &c.*] Bro. Q. Lan. &c. Huds. i, Her. Cowl.
 Rowe, +, Varr. Rann, Craig. Pr. J. 76. Pr.] Ff, Rowe, Pope, Theob. i,
 &c. Cap. Princes. Sta. Cam. +, Han. (subs.). Prince Q. K. Henry.
 Irv. Neil. Cla. P. John. P. Humph. Theob. ii, Warb. Johns. Varr. Rann,
 Dyce ii, iii. P. John, C. and H. Craig (subs.). Kin. Cap. King.
 Coll. iii. Clar. Lan. Glos. Huds. i. Mal. et cet.
 P. John, &c. Mal. et cet. 76-7. *No?* ... *hopes forget So great*
other] *otherwise* Q. ... *me?*] *No!* ... *hopes / Forget ... me?*
 72. Prin.] Ff, Rowe, Pope, Theob. Vaughan.
 i, Han. (subs.). Prince Q. K. Henry. Theob. ii, Warb. Johns. 76. *No?*] Separate line Steev. et
 Varr. Rann, Craig (subs.). Kin. seq.
 Cap. King. Mal. et cet. *No?*] Q, Ff, Irv. Neil. *No!*
most,] Q. *most.* Ff, Rowe, Rowe et cet.
 How] Om. Pope, +.

71. *hope*] Hope for (*N.E.D.*, Hope v. 3a).
 no other] *N.E.D.* (Other *pron.* 7): *no(ne) other*, nothing else. *Obs.* or
arch.—[Cf. I.ii.83.—With Q *no otherwise* cf. I Henry VI I.iii.10, "We do no
 otherwise than we are will'd".]
 72. *strangely*] *N.E.D.* (*Strangely adv.* 2): In an unfriendly or unfavourable
 manner; with cold or distant bearing. *Obs.*
 75. *hath*] On the tense see note on I.iii.84.
 76-109.] AX (1912, pp. 91 f.): The fact of the Prince's imprisonment for his
 ill behaviour, which is spoken of in detail in this scene, is only reported in a
 few words in the chronicle ... (iii. 543 [p. 542 below]). Holinshed saying noth-
 ing more about this event, all the details in the play must have been taken from
 another authority [Stow or *The Famous Victories*].—[See appendix, p. 551.]
 76. *No?*] On the lineation see p. 510.

So great Indignities you laid vpon me? 77
 What? Rate? Rebuke? and roughly fend to Prifon [gg6^b]
 Th'immediate Heire of England? Was this eafie?
 May this be wafh'd in *Lethe*, and forgotten? 80
Ch.Iuft. I then did vfe the Perfon of your Father:
 The Image of his power, lay then in me,
 And in th'adminiftration of his Law,
 Whiles I was bufie for the Commonwealth, (K)
 Your Highneffe pleaſed to forget my place, 85
 The Maieſty, and power of Law, and Juſtice,

77. *So great*] *The great* Han. *So*
gross Walker.

78. *What?*] *What*, Q. *What!* Rowe
 et seq.

Rate? Rebuke?] *rate, rebuke*, Q,
 Pope et seq.

79. *Th'*] Q, Ff, Rowe, +, Wh. i,
 Dyce ii, iii, Huds. i. *The Cap.* et cet.

80. *Lethe*] *lethy* Q.

81. *Perſon*] *power* Daniel.

82. *power*] *pow'r* Pope, Han. *perſon*
 Daniel.

83. *th'*] Q, Ff, Rowe, +, Coll. Wh.
 i, Dyce ii, iii, Huds. i. *the Cap.* et cet.

84. *Whiles*] *While* Pope, +, Var.
 '73.

86, 105. *power*] *pow'r* Pope, +.

77.] DEIGHTON (ed. 1893): Perhaps a confusion between 'so great indignities laid upon me,' and 'the great indignities you laid upon me.'

78. *Rate*] See note on III.i.71.

79. *immediate*] See note on IV.v.46.

easie] *N.E.D.* (Easy *a.* 15): Of small 'weight' or importance, insignificance, slight. [Obs.]

80. *wash'd in Lethe*] ROOT (1903, p. 67): The allusions in *Richard III* [IV.iv. 250-1] and 2 *Henry IV* would indicate that Shakespeare thinks of Lethe as 'washing' away or 'drowning' memory. In Vergil it is by drinking of the water that the souls win oblivion. But in the *Divine Comedy*, *Purg.* 31. 101, Beatrice *submerges* Dante in Lethe up to the head so that he may in that way swallow some of the water. The immersion is made more prominent than the drinking.—[Sh. is similarly wrong about Lethe at *Twelfth Night* IV.i.61.—ED.]

81-109.] AX (1912, p. 92): The beginning of the Chief Justice's speech ... seems to be the poetical paraphrase of a passage in the corresponding trial-scene in *The Famous Victories* [iv], which runs thus: "in striking me in this place, you greatly abuse me, and not me onely, but also your father: whose liuely person here in this place I doo represent" [p. 524 below].

81-2.] UNDERHILL (*Sh.'s England*, 1916, i. 383 f.): All the King's Courts were, and indeed still are, supposed to be emanations of the King himself as the fountain of justice; the judges being merely his delegates.

81. *Person*] *N.E.D.* (Person *sb.* 1): A character sustained or assumed; hence, function, office, capacity. [Quotes *Dream* III.i.54, "he comes to disfigure, or to present, the person of moonshine".]

82. *Image*] *N.E.D.* (Image *sb.* 4b): A symbol, emblem, representation.—[Cf. l. 87 below.]

84. *Whiles*] See note on Ind. 16.

The Image of the King, whom I presented, 87
 And strooke me in my very Seate of Iudgement:
 Whereon (as an Offender to your Father)
 I gaue bold way to my Authority, 90
 And did commit you. If the deed were ill,
 Be you contented, wearing now the Garland,
 To haue a Sonne, set your Decrees at naught?
 To plucke downe Iustice from your awefull Bench?
 To trip the course of Law, and blunt the Sword 95
 That guards the peace, and safety of your Person?
 Nay more, to spurne at your most Royall Image,
 And mocke your workings, in a Second body? 98

- | | |
|---|---|
| 87. <i>King</i> .] <i>King</i> Q, Pope et seq. | ... <i>body</i> ?] Q, Ff, Rowe, Pope, Neil. |
| 88. <i>strooke</i>] <i>struck</i> F ₃ F ₄ , Rowe, +, Var. '73 et seq. | <i>naught</i> : ... <i>bench</i> ; ... <i>person</i> <i>body</i> . Theob. i. <i>naught</i> , ... <i>bench</i> , ... |
| 89. <i>Offender</i>] <i>avenger</i> Vaughan. | <i>person</i> , ... <i>body</i> . Johns. Dyce, Hal. |
| 91. <i>you</i> .] <i>you</i> : Q. | <i>naught</i> , ... <i>bench</i> , ... <i>person</i> ; ... <i>body</i> . Cam. +, Irv. Craig (subs.). <i>naught</i> : |
| <i>ill</i> .] <i>ill</i> . F ₂ F ₃ . <i>ill</i> ; F ₄ . | ... <i>bench</i> ; ... <i>person</i> : ... <i>body</i> . Theob. ii |
| 93. <i>naught</i>] Q, Ff, Rowe, Pope, Theob. Warb. Johns. Dyce, Wh. i, Coll. iii. <i>nought</i> Han. et cet. | et cet. (subs.). |
| 93-8. <i>naught</i> ? ... <i>Bench</i> ? ... <i>Person</i> ? | 98. <i>workings</i>] <i>working</i> Pope ii, Theob. Warb. Johns. |

87. presented] *N.E.D.* (Present *v.* 7): To represent, to be the representative of.

88.] RUSHTON (*Sh. Illustrated by Old Authors*, 1867, p. 4): *Injuria illata iudici, seu locum tenenti regis, videtur ipsi regi illata, maxime si fiat in exercitum officium.*—COKE, 3 *Inst.* I. ... According to this maxim, an injury offered to a judge, or one holding the place of the king, is considered to be offered to the king himself, especially if done during the exercise of the office of a judge.

89. as ... Father] DELIUS (ed. 1857): Belongs to the following *commit you*.

90. gaue ... way] *N.E.D.* (Give *v.* 49d): Give way. To allow free scope, opportunity, or liberty of action *to* [quoting this line].

bold] DELIUS (ed. 1872): Exactly construed, this would modify *gave way* adverbially.

92. Garland] See note on IV.v.218.

93-8.] Though few editors have followed it, the punctuation of Q and F does not seem to me to be necessarily wrong. If the question marks are not logical, they may still have a rhetorical value.—ED.

95. To ... Law] JOHNSON (ed. 1765): To defeat the process of justice, a metaphor taken from the act of tripping a runner.

98. workings] See note on IV.v.223.

Second] SCHMIDT (1874), CLARKE (*Sh. Key*, 1879, p. 588), and ONIONS (1911) explain this as = *secondary*, *subordinate*, but *N.E.D.* does not specifically bear them out.

body] *N.E.D.* (Body *sb.* 13): Formerly exactly equivalent to the current 'person'.

Question your Royall Thoughts, make the case yours:
 Be now the Father, and propose a Sonne: 100
 Heare your owne dignity so much prophan'd,
 See your most dreadfull Lawes, so loosely slighted;
 Behold your selfe, so by a Sonne disdained:
 And then imagine me, taking you part,
 And in your power, soft silencing your Sonne: 105
 After this cold considerance, sentence me;
 And, as you are a King, speake in your State,
 What I haue done, that misbecame my place,
 My person, or my Lieges Soueraigntie.

Prin. You are right Iustice, and you weigh this well: 110
 Therefore still beare the Ballance, and the Sword:

100. *Sonne:*] *sonne*, Q, Johns. Cam.
 +, Irv. Craig, Neil.

101. *prophan'd*] *profaned* Cam. Glo.
 Huds. i, Her. Cowl.

102. *slighted;*] *slighted*, Q, Johns. et
 seq.

103. *disdained*] Q, Ff, Cap. Varr.
 '78, '85, Rann, Mal. Steev. Varr. '03,
 '13, Sing. i, Knt i, Neil. *disdain'd*
 Rowe et cet.

104. *you*] *your* Q, F₃F₄ et seq.

105. *soft*] *so* Theob. Warb. Johns.
 Varr. Rann, Dyce ii, iii, Coll. iii,
 Huds. i, Kit.

106. *considerance*] *confid'rance* Pope,
 +.

110. *Prin.*] Ff, Rowe, Pope, Theob.
 Han. Warb. (subs.). Prince Q. K.
 Henry. Johns. Varr. Rann, Craig
 (subs.). Kin. Cap. King. Mal. et
 cet.

100. *propose*] *N.E.D.* (*Propose v.* 2d): To contemplate as a supposition; to imagine, fancy: = *Propound v.* 5b. *Obs. rare.* [Quotes this line only.]

103. *disdained*] Doubtfully erroneous: Sh. may have intended a feminine ending. See textual notes.—ED.

105. *soft*] *N.E.D.* (*Soft adv.* 2b): Lightly, gently.

silencing] *N.E.D.* (*Silence v.* 2): To reduce (a person, etc.) to silence by restraint or prohibition [quoting this line as its earliest example].

106. *cold*] SCHMIDT (1874): Cool, deliberate.

considerance] SCHMIDT (1874): Consideration, sober reflection.—[*N.E.D.* quotes this line as its last example.]

107. *State*] *N.E.D.* (*State sb.* 16): A high rank or exalted position; an office of power or importance. *Obs.*

110–53.] AX (1912, p. 91): This great change of disposition ..., prepared for in the whole play since the very first appearance of the Prince [*1 Henry IV*], is also the first fact in this scene which we can support from Holinshed [see p. 542 below].

110. *right*] MOUNT (9 *N. & Q.* iii, 1899, pp. 282 f.) argues in favor of omitting the comma after this word and understanding it as "the right, the true, the ideal".

111.] J. M. RIGG (*D.N.B.*, vii. 925): [The reappointment of the chief justice] is not only unfounded in, but is inconsistent with, historical fact. Gascoigne was indeed summoned as lord chief justice to the first parliament of

And I do wish your Honors may encrease, 112
 Till you do liue, to see a Sonne of mine
 Offend you, and obey you, as I did.
 So shall I liue, to speake my Fathers words: 115
 Happy am I, that haue a man so bold,
 That dares do Iustice, on my proper Sonne;
 And no lesse happy, hauing such a Sonne,
 That would deliuer vp his Greatnesse so,
 Into the hands of Iustice. You did commit me: (K^v)
 For which, I do commit into your hand, 121

118. *no*] Ff, Rowe, +, Var. '73, 120. *hands*] *hand* Pope, +, Var.
 Knt. *not* Q, Cap. et cet. '73.
 119-20. *so, Into ... Iustice. You ... Iustice.] Iustice* Q.
me:] so. You to the hands of justice did commit] *committed* Pope, +.
did commit me, Vaughan.

Henry V, notwithstanding that his patent had determined by the death of the late king; but he had already either resigned or been removed from office when that parliament met on 15 May 1413, as the patent of his successor, Sir William Hankford, is dated the 29th of the preceding March ... It ... seems probable that Henry's first intention was to continue him in his office, but that at his own request his patent was not renewed.—This point was first made by Foss (*N. & Q.* ii, 1850, pp. 161 ff.) who concludes: "The peculiar period chosen for this act, and its precipitancy in contrast with the delay in issuing the new patents to the other judges, tend strongly, I am afraid, to deprive us of the 'flattering unction' of supposing that it resulted from Gascoigne's choice, rather than Henry's mandate."—MALONE (ed. 1790, v. 419) notes that a marginal note in Stow's account of the first year of Henry V states that the chief justice served until the third year of the reign.—AX (1912, pp. 92 f.): Sh. not only does not follow Holinshed, but he again reports the contrary of what the chronicler says. ... The dramatist ... has again followed *The Famous Victories* in order to make his favourite achieve, and that not by halves, his greatest deed, a victory over himself.

Ballance] *N.E.D.* (Balance *sb.* 8): The metaphorical balance [scales] of justice.

116-20. **Happy ... Iustice**] STARNES (*P.Q.* xv, 1936, p. 363) suggests that this thought is due to Case's *Sphæra Civitatis* (1588)—"O me beatum (inquit) qui tam iustum & sincerum iudicem, qui tam pium & obedientem filium ante sepulchrum video" (p. 178)—rather than to *The Governour* or the chronicles.

117. **proper**] SCHMIDT (1875): (One's) own.—[See FRANZ (3 ed., 1924) §704.]

120-2. **You ... beare**] STEEVENS (Var. '73) quotes *The Famous Victories*, sc. ix: "*Hen.5.* Oh my Lord, you remember you sent me to the Fleete, did you not? *Iust.* I trust your grace haue forgotten that. *Hen.5.* I truly my Lord, and for reuengement, I haue chosen you to be my Protector ouer my Realme" (p. 527 below).

120-1. **commit ... commit**] DELIUS (ed. 1857): *Commit* is first = *imprison*, and then = *assign, make over*.

Th'vnstained Sword that you haue vs'd to beare: 122
 With this Remembrance; That you vse the same
 With the like bold, iust, and impartiall spirit
 As you haue done 'gainst me. There is my hand, 125
 You shall be as a Father, to my Youth:
 My voice shall found, as you do prompt mine eare,
 And I will stoope, and humble my Intents,
 To your well-practis'd, wife Directions.
 And Princes all, beleeeue me, I beseech you: 130
 My Father is gone wilde into his Graue,
 (For in his Tombe, lye my Affections) 132

122. *Th'vnstained*] Q, Ff, Rowe, +, Coll. i, iii, Wh. i, Dyce ii, iii, Huds. i, Irv. *The unstain'd* Sing. Sta. Ktly, Wh. ii. *Th' unstain'd* Coll. ii. *The unstained* Cap. et cet.

123. *Remembrance*;) *remembrance*, Q, Rowe, Theob. Warb. et seq.

124. *the*] a Theob. ii, Warb. Johns. Var. '73.

125. *hand*;) Q, Ff, Rowe, +. *hand*; Cap. Varr. Rann, Mal. Steev. Varr.

Sing. Knt, Sta. Ktly, Del. Craig. *hand*. Coll. et cet.

126. *Youth*;) *youth*, Q, Johns. Var. '73, Neil. *Youth* F₄. *Youth*. Rowe.

129. *well-practis'd*] *well-practised* Cam. Glo. Huds. i, Her. Cowl.

131-2. *Father ... Affections*)] *father's gone into his grave, and in / His tomb lye all my wild affections*; Han.

131. *wilde*] *wail'd* Pope ii. *mild* Pope i conj.

121-5. For ... me.] The Dublin poet Samuel Whyte, in the 2d ed. of his *Poems* (1792, pp. 32 f.), suggested as a source for these words the story told of "Ulpius Trajan, the 13th Roman Emperor, who, at his inauguration, when he delivered, according to custom, the sword to the chief of the Praetorium, added, Hoc pro me si juste imperavero, si perperam contra me utere." The incident is alluded to by the younger Pliny (*Panegyricus* lxxvii) and others, but the words put in the emperor's mouth differ somewhat from those quoted by Whyte. The situations are not, of course, strictly parallel. (I am indebted to Dr. R. K. ALSPACH for these data.)—ED.

122. *vs'd*] ONIONS (1911): Use: to be accustomed to.—[See FRANZ (3 ed., 1924) §620.]

123. *Remembrance*] *N.E.D.* (*Remembrance sb.* 8b): A reminder given by one person to another [quoting this line as its earliest example].

127. *sound*] *N.E.D.* (*Sound v.*¹ 2b): To utter vocal sounds; to speak. *Obs.*

128. *stoope*] SCHMIDT (1875): To humiliate, to subdue to.

131.] THEOBALD (ed. 1733): "My Father, says the Prince, is gone *wild* into his Grave, for now all my *wild* Affections lye intomb'd with him". [Cf. *Henry V* I.i.25-7, "The breath no sooner left his father's body, But that his wildness, mortified in him, Seem'd to die too".]—MALONE (Var. '78): The meaning seems to be —My *wild* dispositions having ceased on my father's death, and being now as it were buried in his tomb, he and wildness are interred in the same grave. ... So, in *Henry VIII* [II.i.94]: "And when old time shall lead him to his end, Goodness and he fill up one monument!"

132. *Affections*] See note on IV.iv.75.

And with his Spirits, fadly I furuiue, 133
 To mocke the expectation of the World;
 To frustrate Prophefies, and to race out 135
 Rotten Opinion, who hath writ me downe
 After my seeming. The Tide of Blood in me,
 Hath proudly flow'd in Vanity, till now.
 Now doth it turne, and ebbe backe to the Sea,
 Where it shall mingle with the state of Floods, 140

133. *And*] *For* Han.
Spirits] *Spirit* F₃F₄ et seq.
 134. *expectation*] *Expectations* Rowe,
 +, Varr. Rann.
World;) *world*, Q, Pope, Han.
 Coll. Dyce, Wh. Hal. Cam. +, Del.
 et seq.
 135. *race*] Q, Ff, Rowe. *rase* Pope,
 Han. Kit. *'rase* Cap. *raze* Theob. et
 cet.
 136. *who*] *which* Pope ii, +, Var.
 '73.
 137. *seeming*.] *seeming*, Q.
The ... Blood in me] *Tho my*
tide of blood Pope ii, +. *The tide-flood*
in me Vaughan.
me;) *me* Q, Rowe, Pope i, Cap.
 et seq.
 138. *now*.] Ff, Rowe, Pope i. *now*;
 Pope ii, +, Sta. *now*: Q, Cap. et cet.
 (subs.).
 139. *Sea*;) *Sea*. F₃F₄.
 140. *Where*] *Wherein* F₃F₄.
state of Floods] *floods of state*
 Han.

133. *Spirits*] WALKER (*Crit. Exam.*, 1860, i. 236) calls the final *s* an interpolation, and beyond doubt, with the preceding word ending in *s* and the following word beginning with *s* and the whole line hissing with sibilants, it may well be. Nevertheless, there is nothing unintelligible about *spirits*, and the plural is similarly used in *Hamlet* III.ii.56 and *Antony* V.ii.172.—ED.

sadly] JOHNSON (ed. 1765): *Sadly* is the same as *soberly*, *seriously*, *gravely*. *Sad* is opposed to *wild*.

135. *race*] *N.E.D.* (*Race* v.³ 3): To scrape *out*, erase. *Obs.* (Now written *Rase* or *Raze*.)

136. *Opinion*] See note on IV.v.204.—COWL (ed. 1923): Generally used by Elizabethan writers in a depreciatory sense, and as opposed to "reason" and "truth".

who] See note on III.i.24.

writ] See note on I.i.16.

137. *After*] ABBOTT (1870, §141): "Following," Latin "secundum," hence "according to".

137-41. *The Tide ... Maiesty*] HERFORD (ed. 1928): Shakespeare was thinking of tidal rivers, like the Thames, and contrasting their rapid fluctuations of ebb and flow with the majestic stability of the ocean.

137. *Blood*] See note on IV.iv.44.

138. *proudly*] *N.E.D.* (*Proudly* *adv.* 2): Grandly, magnificently, splendidly; with vigour or force [quoting this line].

140. *the state of Floods*] WARBURTON (ed. 1747): I.e. the *assembly*, or general meeting of the floods.—MASON (1785, p. 196): *State* means *dignity*; and ... to mingle with the state of floods, is to partake of the dignity of floods.—SCHMIDT (1875): The majestic dignity of the ocean. [So also ONIONS.]

And flow henceforth in formall Maiefty. 141
 Now call we our High Court of Parliament,
 And let vs choose fuch Limbes of Noble Counsaile,
 That the great Body of our State may go [gg6^{va}]
 In equall ranke, with the best gouern'd Nation, 145
 That Warre, or Peace, or both at once may be
 As things acquainted and familiar to vs,
 In which you (Father) fhall haue formoft hand.
 Our Coronation done, we will accite
 (As I before remembred) all our State, 150
 And heauen (configning to my good intents)
 No Prince, nor Peere, fhall haue iuft caufe to fay,
 Heauen fhorten *Harries* happy life, one day. *Exeunt.* 153

148. *you*] *your* Q (some copies). (*Heaven configning* F₄, Rowe i, ii,
 [To Lord Chief Iuftice. Rowe, Varr. Rann, Knt. (*Heav'n configning*
 +, Cap. Varr. Rann, Mal. Steev. Rowe iii, +. (*God configning* Q, Cap.
 Varr. Sing. Knt, Coll. Dyce, Sta. et cet.
 Wh. i, Hal. Ktly, Del. Huds. i (subs.). 153. *Heauen*] *Heav'n* Rowe iii, +.
 150. *remembred*] Q, Ff, Rowe. *God* Q, Coll. Dyce, Wh. Hal. Cam. +,
rememb' red Neil. *remember'd* Pope et Del. et seq.
 cet. *Harries*] *Harry's* F₄ et seq.
 151. *heauen* (*configning*) F₂F₃. *Exeunt.*] exit. Q.

141. *henceforth*] G. KÖNIG (1888, p. 68) notes that the accent is on the second syllable.

142. *Court*] *N.E.D.* (*Court sb.*¹): Applied to Parliament.

143-5.] *AX* (1912, p. 91): The King's words ... may find their support in the chronicler's account, iii. 543: "he chose men of grauitie, wit, and high policie, by whose wise counsell he might at all times rule to his honour and dignitie" [p. 542 below].

143. *Limbes*] *N.E.D.* (*Limb sb.*¹ 3a): A member. *Obs.* exc. in nonce-uses.—*COWL* (ed. 1923): The choice of the word in the text has been obviously influenced by the conception of a body politic (cf. the metaphor in the next line).

144. *Body ... State*] See note on III.i.41.

go] Walk, carrying out the metaphor of *Limbes*.

146. *That*] *So that*, unless *That* goes back to *such* in l. 143. See note on I.i.198.

147. *acquainted*] *N.E.D.* (*Acquainted ppl.a.*): Familiar, through being known. *arch.* of things. [Quotes this line.]

149. *accite*] *HANMER* (ed. 1743, glossary): To call, to summon.

150. *remembred*] *N.E.D.* (*Remember v.* 3): To record, mention, make mention of. *Obs.*

State] *N.E.D.* (*State sb.* 26a): *collect. sing.* The rulers, nobles, or great men of a realm; the government, ruling body, or court. *Obs.* [Quotes this line.]

151. *consigning*] *N.E.D.* (*Consign v.* 5): To set one's seal, subscribe, agree to anything. *Obs.* [Quotes only this line and *Henry V* v.ii.90, "And take with you free power to ratify, ... And we'll consign thereto".]

Scena Tertia.

1. Scena ...] Om. Q. Scæna Tertia. F ₂ . <i>Scene IV.</i> Pope, Han. Warb. Johns. <i>Scene III.</i> Rowe, Cap. et seq. [Glocestershire. Pope. <i>Shal-</i> <i>low's</i> Seat in <i>Glocestershire</i> . Theob. Han. Warb. Johns. Varr. Rann. <i>Glostershire</i> . Orchard of <i>Shallow's</i>	Houfe. Tables under an Arbor. Cap. <i>Glostershire</i> . The Garden of <i>Shal-</i> <i>low's</i> house. Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Wh. i, Hal. Ktly, Del. Huds. i, Craig. Gloucestershire. <i>Shallow's</i> orchard. Cam. +, Irv. Neil.
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v.iii.] DANIEL (*N.S.S. Trans.* 1877-9, p. 288): This scene is evidently the evening of the day commenced in v.i; both must therefore be supposed to occur some time in the ... interval [between the death of the king and the coronation of Henry V].—C. E. BROWNE (*Fraser's*, n.s., xv, 1877, p. 489) points out a contradiction in chronology: the king died on 13 March, but "it is quite impossible to suppose that Shallow's guests would shiver over their sack and pippins in the cold March moonlight". He does not, however, deny Sh. the right to alter chronology to suit his own purposes.—[On the setting of this scene, see also appendix, p. 600.]

HERFORD (ed. 1928): The news of the king's death ... has not yet reached Gloucestershire. Shallow, Silence, and Falstaff are sitting in Shallow's orchard after the supper to which they withdrew at the close of Scene i. The humours of the rural household are carried on, with an added touch of post-prandial extravagance. Silence finds his tongue in vapid fragments of song, drawing ironical compliments from Falstaff, and is finally carried helpless to bed. Falstaff himself, who could match any man in revelry, but has long since 'seen the bottom of Justice Shallow', and knows that his boasted faculty of making other people witty (i.ii.10-1) would be exerted in vain in such company, remains contemptuously laconic. Even the entrance of Pistol 'from the court', with momentous news, does not at once break up the company, but merely introduces to it another 'humour' of a different cast. Falstaff, even after the transparent hints of lines 90-1, does not guess the truth, listens patiently to his fooling with Silence, and pleasantly adopts the Pistolian vein himself (92-3). It is only when at lines 111-2 Pistol at last speaks unmistakably, if not, even now, without figure, that Falstaff suddenly apprehends the truth. He is immediately transformed from the guest at a tedious supper party into the king's boon companion, intoxicated with the prospect of henceforth unlimited power, of favour and revenge, and chafing to be off to London to claim it.—Frl. ECKLEBEN (1912, p. 15) points out that Falstaff's exultation, here and at the beginning of v.v, is, in view of his rejection, unconsciously ironical.—COLLINS (ed. 1927): The scene shows Falstaff's unscrupulousness in his regarding himself as now above the law, and also his misunderstanding of the new King's character.—[The dramatic effectiveness of the contrast between the bucolic atmosphere of the first part of the scene and the excitement produced by Pistol's news and of the suspense created by Pistol's withholding of it is worth noting.—ED.]

SQUIRE (1935, pp. 192 f.): With an apparently effortless facility, in the nat-

*Enter Falstaffe, Shallow, Silence, Bardolfe,
Page, and Pistoll.*

2

Shal. Nay, you fhall fee mine Orchard: where, in an
Arbor we will eate a last yeares Pippin of my owne graf- (K2)
fing, with a dish of Carrawayes, and so forth (Come Co- 6

2-3. Enter ...] F₂. Enter fir Iohn, Shallow, Scilens, Dauby, Bardolfe, page. Q. Enter Falstaffe, Shallow, Silence, Bardolfe, Page, Davy and Pistoll. F₂F₄. Enter *Falstaff, Shallow, Silence, Bardolph, Page, and Davy*. Rowe, +, Var. '78 et seq. (subs.) Enter *Davy*, with Wine, Plates, &c. After which, Enter *Shallow*, haling in Sir *John Falstaff*; *Silence*, somewhat drunk; *Bardolph*, and the Page. Cap. Enter *Falstaff*, *Shadow*, *Silence*, *Bardolph*, the Page, and *Davy*. Var. '73.

2, 25, 30. Bardolfe] *Bardolph* F₄ et seq.

4. *mine*] *my* Q, Cap. Cam. +, Irv. Neil.

Orchard.] Cap. Varr. Rann, Mal. Steev. Varr. Sing. Coll. Wh. i, Ktly (subs.). *Orchard* F₂. *orchard*, Q, F₂F₄ et cet.

5. *my*] *mine* Q, Cap. Neil. Hem. Cowl, Kit.

6. *forth* (Come] *forth*.—Come Johns. Var. '73. *forth*—Come Ktly. *forth*, —come Neil. *forth*: come Q, Ff et cet. (subs.).

ural course of conversation, Shakespeare habitually suggests action, immediate scene, a world beyond. We need not be told that we are in a garden before a house when Shallow and Falstaff, entering, begin [ll. 4-8]. The whole country scene is immediately presented to us: not to mention the meal from which they have obviously just come, the even rustic life of Shallow, the ancient acquaintance of the pair, now so different in habit and fortune, the sloping away, from youth on, of their characters, the half-envy that the wilful, rootless old knight feels when he contemplates the prosperity of an old acquaintance, not a tithe as intelligent or experienced as himself.

C. E. BROWNE (*Fraser's*, n.s., xv, 1877, p. 490): [The orchard setting] is in perfect keeping with the custom of the country, for in no other part of England did the orchard play such an important part in daily life.—C. CLARK (*Sh. & Home Life*, 1935, p. 145): After supper came the "banquet," or dessert, partaken of in an adjoining room. In summer-time the country gentleman, or anyone fortunate enough to possess a walled garden, would retire with his guests to the garden bower or arbour in the orchard.—Miss PORTER (ed. 1911) and Miss BRADBROOK (1932, p. 43) suppose that, on the Elizabethan stage, the "orchard set" was used for this scene.

2-3.] On the F stage-direction see p. 512.

4. Orchard] SCHMIDT (1875): Garden.

5. last yeares Pippin] CAPELL (*Notes*, 1779, p. 182): A pippin gather'd last autumn.—SCHMIDT (1875): Pippin, a kind of apple.

5-6. *grafting*] N.E.D. (Graff v.¹ 1): *arch*. To insert (a scion of one tree) into a different stock.

6. Carrawayes] WARBURTON (ed. 1747): A comfit or confection [containing caraway seeds] so called in our author's time.—GOLDSMITH (Var. '73): The dish of *carraways* here mentioned was a dish of apples of that name.—[Most editors and commentators explain as sweetmeats or confections, but JACKSON

fin *Silence*, and then to bed.

7

Fal. You haue heere a goodly dwelling, and a rich.

Shal. Barren, barren, barren: Beggers all, beggers all
Sir *Iohn*: Marry, good ayre. Spread *Dauy*, spread *Dauie*:
Well said *Dauie*.

10

Falst. This *Dauie* serues you for good vfes: he is your
Seruingman, and your Husband.

Shal. A good Varlet, a good Varlet, a very good Var-
let, Sir *Iohn*: I haue drunke too much Sacke at Supper. A

15

7, 36, 46, 49, 125. *Silence*] *Scilens*
Q.

7. *Silence*,] Q, Ff. *Silence*.—
Johns. Var. '73. *Silence*!— Ktly.
Silence,— Neil. *Silence*; Rowe et
cet. (subs.).

then] *fo* Cap.

8. *You*] *Fore God you* Q. 'Fore
God, you Mal. Steev. Varr. Sing. Coll.
et seq.

here a ... and a] here ... and Q,
Rid.

9. *all ... all*] *Hall ... Hall* Taylor
MS. apud Cam.

11. *said*] *spread* Anon. apud Cam.

13. *Husband*] *Husbandman* F₂F₄,

Rowe, +, Cap. Varr. Rann, Mal.
Steev. Varr. Sing. i.

15. *Iohn*:] John. Pope, +, Varr.
Rann, Mal. Steev. Varr. Sing. Knt,
Coll. Sta. Wh. i, Ktly, Neil. *John*—
Irv.

] *by the mas I* Q. *By th' Mafs*
I Pope. *By th' Mafs, I* Theob. Han.
Warb. Johns. *By the mafs, I* Cap. et
seq.

drunke] *drank* Rowe, +, Varr.
Rann.

Sacke] Om. Mal.

Supper.] Ff, Rowe, +, Var.
'73, Knt, Neil. *supper*— Ktly.
supper!— Irv. *supper*: Q, Cap. et
cet.

(1782, p. 129), RANN (ed. 1789), and ELLACOMBE (1878, p. 17) advocate apples. *N.E.D.* does not define *caraway* as the name of an apple, but that it was so used is clear from Wright's *Dialect Dictionary* and the testimony of the commentators. That caraway comfits were commonly eaten with apples is abundantly clear from the evidence adduced by the commentators; e.g., that of Cogan's *Haven of Health* cited by STEEVENS (ed. 1793): "We are wont to eate carawaies or biskets, or some other kind of comfits or seedes together with apples, thereby to breake winde ingendred by them". This testimony admits of interpreting *Carrawayes* as caraway seeds, and so some commentators have done, most recently COWL (ed. 1923).—ED.]

10. good ayre] HOLT WHITE (apud Steevens, ed. 1793): Justice Shallow alludes to a witticism frequent among rustics, who when talking of a healthy country pleasantly observe: "Yes, it is a good air, more run away than die." —SCHMIDT (1874, s.v. Air): Proverbial: *build there, carpenter, the air is sweet*.

Spread] *N.E.D.* (Spread v. 8b): To lay (a table) for a meal or other purpose.

11. Well said] See note on III.ii.277.

13. Husband] *N.E.D.* (Husband sb. 4): The manager of a household or establishment; a steward.—[It is unnecessary to suppose, as MALONE (ed. 1790) and DELIUS (ed. 1857) do, that *-man* is to be understood from *Seruingman*.—ED.]

14. Varlet] COWL (ed. 1923): Servant.—[Used depreciatingly.—ED.]

good Varlet. Now fit downe, now fit downe: Come 16
Cofin.

Sil. Ah firra (quoth-a) we shall doe nothing but eate,
and make good cheere, and praife heauen for the merrie
yeere: when flesh is cheape, and Females deere, and lustie 20
Lads rome heere, and there: fo merrily, and euer among

- | | |
|--|---|
| 17. [they fit. Cap. Irv. (subs.). | God Q, Dyce, Hal. Cam. +, Huds. et |
| 18, 32, 38, 44, 47, 50, 94. <i>Sil.</i>] | seq. |
| Scilens Q. | 20. <i>cheape, ... deere, and] cheap: ...</i> |
| 18. <i>Ah] A Q, F₂.</i> | <i>dear With Farmer MS. apud Cam.</i> |
| 18-22. <i>we ... merrily.]</i> Five lines of | 21. <i>rome] more F₃F₄. room Pope ii.</i> |
| verse ending Chear, [<i>Singing. ...</i> | <i>here] hear Pope ii.</i> |
| Year; ... dear, ... there; ... merrily, &c. | <i>there:] there Q, Sing. ii, Dyce,</i> |
| Rowe, +, Cap. Varr. Rann (subs.). | Hal. Cam. +, Ktly, Huds. Irv. Neil. |
| <i>doe ... merrily.]</i> Six lines of | there, Cap. Mal. Steev. Varr. Sing. i, |
| verse ending cheer, [<i>singing. ...</i> | Knt, Coll. Sta. Wh. i, Del. Craig. |
| year; ... dear, ... there, ... merrily, ... | <i>so merrily,] so merely, Q. Om.</i> |
| merrily. Mal. et seq. (subs.) (Cap. | Farmer MS. apud Cam. |
| conj.). | <i>euer among] ever-among Dyce ii,</i> |
| 19. <i>heauen] Heav'n Rowe iii, +.</i> | iii, Huds. i. |

18-22.] F. A. PATTERSON (*Shn. Studies*, Columbia University, 1916, p. 445): [These] two carols [(ll. 18-22, 32-5) are] genuine enough to have issued directly from a medieval manuscript. It is, of course, possible that Shakspeare may have borrowed them from an unknown source, but it is much more likely that he wrote them himself. Indeed, the first one, though it answers strictly the requirements of the type in matters of form and meter, has in its content a Shaksperian ring not to be found in many of its medieval predecessors.—According to FURNIVALL & STONE (*A List*, 1884, pp. 15 f.), there are three musical settings of it: 1) as a tenor solo (including ll. 32-5 and 44-5) by William Linley (*Shakspeare's Dramatic Songs*, 2 vols., 1816), 2) for glee and chorus by Sir Henry Bishop (*The Songs, Duets, and Glees, in Shakspeare's Play of Twelfth Night performed at the Theatre Royal, Covent Garden*, 1820), 3) for tenor solo and chorus in three parts (John Caulfield's *Collection of the Vocal Music in Shakspeare's Plays*, 2 vols., 1864).—Samuel French, Ltd., publishes a setting described simply as traditional (*The Vocal Music to Shakspeare's Plays. Henry IV Part II*). Virtually the same tune is also applied to the other songs in this scene.—All the songs and snatches of song in this scene are printed as prose in Q and all but 32-5 in F. The fact probably has no significance except as another example of the difficulty of distinguishing one from the other in the MS. of a scene in which they alternate frequently.—ED.

18. *Ah sirra] SCHMIDT* (1875): Sometimes forming part of a soliloquy and addressed ... to the speaker himself.—[Cf. *Romeo* I.v.27, 124, *As You Like It* IV.iii.164.]

quoth-a] COWL (ed. 1923): Said he.

19. *make good cheere] N.E.D.* (Cheer *sb.* 6): *To make good* (etc.) *cheer*: to feast and make merry.

fo merrily.

22

Fal. There's a merry heart, good M. *Silence*, Ile giue you a health for that anon.

Shal. Good M. *Bardolfe*: some wine, *Dauie*.

25

Da. Sweet fir, fit: Ile be with you anon: most fweete fir, fit. Master Page, good M. Page, fit: Proface. What

27

23-4. Two lines of verse ending
Silence, ... *anon*. Rann.

23. *Fal.*] fir Iohn Q.

heart,] *heart*. Johns. *heart!*

Cap. et seq.

Silence,] *Silens*, Q. *Silence*. Ff,
Rowe, Pope, Theob. Han. Warb.

23-4. *giue you a*] *give you* F₂, Rowe
iii. *drink your* F₃F₄, Rowe i, ii.

25. *Good ... Bardolfe*:] Ff, Rowe.
Give good ... Bardolph Rann. *Giue ...*
Bardolfe Q, Pope et cet.

26. *fit*:] *fit*; [seating *Bardolph* and
the *Page* at another table.] Mal.

Steev. Varr. Sing. Knt, Sta. Ktly.
sit [to Bardolph, and pointing to an-
other table]; Dyce i, Hal.

27. *fit*.] *fit*, Q, Hal.

Master Page,] *Master Page*, *fit*:

F₃F₄, Rowe, +.

fit:] *sit*. Dyce i, Hal. Cam. +,
Craig, Neil. *sit*. [Bard. and Page sit
at another table.] Dyce ii, iii, Huds. i,
Irv.

Proface.] *proface*, Q. *Profacel*
[feating them at another Table.] Cap.
profacel Han. Var. '78 et seq. *Per-*
forcel Johns. conj.

20. *deere*] FARMER (Var. '73, Appendix II) calls attention to the punning sense of the word in antithesis to *cheape*.

21. *euer among*] *N.E.D.* (Among *adv.* 1): During this (period), meanwhile, all the while, at the same time. *Obs.* [Quotes this line.]

23. *heart*] *N.E.D.* (Heart *sb.* 15): As a term of appreciation or commendation: Man of courage or spirit.—[Cf. v.v.54.]

23-4. *giue ... health*] COWL (ed. 1923): Toast you, drink your health.—[Cf. Jonson, *The Case Is Altered* 1.1 (ed. Herford & Simpson, 1925+, iii. 112): "Ile giue you a health I faith".]

25. *Good M. Bardolfe*:] On the difference between Q and F see p. 507.

26-9.] JOHNSON (ed. 1765): *Davy* impertinently asks *Bardolph* and the Page, who, according to their place, were standing, to sit down. *Bardolph* complies; the Page, knowing his duty, declines the seat, and *Davy* cries *proface*, and sets him down by force. [While I am skeptical about *Davy*'s using force on the page, Johnson's idea is certainly right, and it is important, though no one else has noticed the point.—ED.]—TIECK (c. 1794; *Das Buch*, 1920, p. 249): It is very comical that *Davy* should here play the host.

27. *Proface*] THEOBALD (ed. 1733): I presume it a Contraction from the Italian Phrase, *Bon vi profaccia*; i.e. Much Good may't do You.—*N.E.D.* (*Proface int.*): *Obs.* <[from] obs. French *prou fasse!* in full *bon prou vous fasse!*) A formula of welcome or good wishes at a dinner or other meal.

27-8. *What ... drinke*] COWL (ed. 1923): A proverbial saying. See Heywood, 1 *The Fair Maid of the West* II.1 [ed. Pearson, 1874, ii. 280]: "Because of the old proverbe, What they want in meate, let them take out in drinke." And Lodge, *Rosalynde* [ed. Greg, 1907, p. 23]: "what they wanted in meat, Rosader supplied with drink."—[Also *Histriomastix* II. 223 (ed. Simpson, *School of Sh.*, 1878, ii. 37): "I pray, what ye want in any thing, to take it out in drink".]

you want in meate, wee'l haue in drinke: but you beare, 28
the heart's all.

Shal. Be merry M. *Bardolfe*, and my little Souldiour 30
there, be merry.

Sil. Be merry, be merry, my wife ha's all.
For women are Shrewes, both fhort, and tall:
'Tis merry in Hall, when Beards wagge all;
And welcome merry Shrouetide. Be merry, be merry. 35

Fal. I did not thinke M. *Silence* had bin a man of this

- 28-9. *beare*,] Ff, Rowe. *must* Huds. i, Irv. Craig, Neil. all; Varr.
beare, Q. *must bear*. Neil. *muſt bear*; Rann, Knt, Del. Huds. i, Irv. Craig,
Pope et cet. (subs.). Neil. all; [finging. Cap. et cet.
29. [Exit. Theob. Warb. et seq. 33. *Shrewes*] *ſhrowes* Q, Kit.
30. *and*] *and*, [To Page] Irv. 34. *wagge*] *wags* Q.
31. [At the side-table. Coll. iii. *all*;] *all*, Q, Rowe iii, +, Var.
32-5. Printed as prose Q. '73 et seq.
32. *Sil.*] *Sil.* [*Singing.*] Rowe, +, 35. *Shrouetide.*] *ſhrouetide*, Q.
Varr. Rann, Knt, Del. Huds. i, Irv. *Be ... merry.*] As the last verse
Neil. (subs.). of the song Cap. et seq.
wife ha's] *wife's* as Rann, Steev. *merry.*] *merry*, &c. Cap. Varr.
Varr. '03, '13, Huds. i (Farmer conj.). Rann, Mal. Steev. Varr. Sing. i, Knt,
ha's all] *may brawl* Word. Coll. Dyce, Sta. Wh. i, Hal. Del.
all.] Ff. *all*, Q. *all*, Rowe, +, Huds. i.

28. *meate*] *N.E.D.* (Meat *sb.* 1): Food in general; usually, solid food; in contradistinction to *drink*. Now *arch.* and *dial.*

beare] SCHMIDT (1874): Have patience, be indulgent.

29. *heart*] JOHNSON (ed. 1765): That is, the intention with which the entertainment is given.—*N.E.D.* (Heart *sb.* 8): Disposition, temperament, character. *Obs.*

32-5.] Doubtless a popular song, though only l. 34 has been found on record at an earlier date than this play. This is described by JENTE (1926, No. 231) as "a common proverbial rhyme". The earliest record of it would seem to be *Kyng Alisaunder*, 1312, ll. 1163-4 (Weber, *Metrical Romances*, 1810, i. 52): "Swithe mury hit is in halle, When the burdes wawen alle" (quoted by WARTON, *History of English Poetry*, ed. Hazlitt, 1871, ii. 209 f.).

32. *my ... all*] BOSWELL (Var.): An equally good introduction to what follows [compared with Farmer's emendation]. It is a proof that she is a shrew.

33. *Shrewes*] Q *shrowes* is an obsolete form of the word familiar in the 16th and 17th centuries.

34. *Hall*] SCHMIDT (1874): The largest room of a house.

wagge] On Q *wags* see note on l.iii.114.

35. *merry Shrouetide*] T. WARTON (apud Malone, *Suppl.*, 1780): Formerly a season of extraordinary sport and feasting.

36. *had bin*] SCHMIDT (1874, p. 517): [The past perfect is used instead of the past tense] if the actual state is contrary to expectation.—[See FRANZ (3 ed., 1924) §657.]

Mettle.

37

Sil. Who I? I haue beene merry twice and once, ere now.

Dauy. There is a dish of Lether-coats for you.

40

Shal. *Dauie.*

Dau. Your Worship: Ile be with you straight. A cup of Wine, fir?

Sil. A Cup of Wine, that's briske and fine, & drinke vnto the Leman mine: and a merry heart liues long-a. (K₂^v)

Fal. Well faid, M. *Silence.*

46

Sil. If we shall be merry, now comes in the fweete of

37. *Mettle*] *mettall* Q. *metal* Kit.

39. [Enter *Dauy.* Q, Wh. i. Re-enter *Davy.* Theob. Warb. Johns. Cap. Varr. Rann, Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Hal. et seq.

40. *There is*] *Theres* Q. *There's* Cap. Cam. +, Dyce ii, iii, Huds. et seq.

[setting them, and some Wine, upon *Bardolph's* Table. Cap. Setting them before *Bardolph.* Varr. Rann, Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Wh. i, Hal. Ktly, Del. Huds. i, Craig. To *Bardolph.* Cam. +, Irv. Neil.

41. *Dauie.*] Ff, Rowe, Pope. *Dauy?* Q. *Davy!* Han. Coll. ii, Cam. +, Ktly, Irv. Craig, Neil. *Davy,*—Theob. et cet.

42. *Worship:*] Q, Ff. *Worship*--- Rowe, +. *worship.*— Coll. Wh. i. *worship!* Cam. +, Ktly, Irv. Craig, Neil. *worship?*—[To *Bardolph*] Dyce ii, iii, Huds. i. *worship?* Cap. et cet. *straight.*] Ff, Rowe, +. *straight,*

Q. *streight*— Johns. Var. '73. *straight.*— Varr. '78, '85, Rann, Coll. Wh. i, Dyce ii, iii, Del. Huds. i. *straight.* [to *Bar.* Cap. et cet. (subs.).

43. *fir?*] *fir.* Q, F₄, Rowe i, ii.

44-5. Four lines of verse ending Wine, ... fine, ... mine; ... long-a. Rowe, +. Three lines ending fine, ... mine;— ... long-a. Cap. et seq.

44. *Sil.*] *Sil.* [*Singing.*] Rowe, +, Varr. Rann, Knt, Del. Huds. i, Irv. Neil. (subs.).

Wine,] *wine* Q, Dyce, Hal. Cam. +, Huds. et seq.

fine,] *fine,* [*singing.* Cap. Mal. Steev. Varr. Sing. Coll. Dyce, Sta. Wh. Hal. Cam. +, Ktly.

47. *If*] *And* Q, Mal. Steev. Varr. Sing. Dyce, Hal. Ktly, Huds. Irv. Craig. *An* Cap. Varr. Rann, Coll. Sta. Wh. Cam. +, Neil.

merry,] *merry;*— Mal. Steev. Varr. Sing. Dyce, Hal. Ktly, Huds. i (subs.).

38. *merry*] *N.E.D.* (*Merry a.* 3d): Hilarious from drink; slightly tipsy.

twice and once] *COWL* (ed. 1923): An adverbial expression humorously denoting the repetition of an action or state in the lowest possible degree of frequency.

40. *Lether-coats*] *N.E.D.* (*Leather sb.* 6): A name for russet apples, from the roughness of their skin [quoting this line].

44. *briske*] *N.E.D.* (*Brisk a.* 4): Of liquors: Agreeably sharp or smarting to the taste [quoting this line].

fine] *ONIONS* (1911): (Of wine) clear.

45. *Leman*] *HANMER* (ed. 1743, glossary): A sweet-heart, a gallant, or a mistress.

a merry ... long-a] Proverbial. See *JENTE* (1926), No. 176. Cf. *Love's Labour's Lost* v.ii.18, "a light heart lives long".

the night.

48

Fal. Health, and long life to you, M. *Silence.*

Sil. Fill the Cuppe, and let it come. Ile pledge you a
mile to the bottome.

51

Shal. Honest *Bardolfe*, welcome: If thou want'ft any
thing, and wilt not call, beshrew thy heart. Welcome my

53

47-8. *now ... night*] Italicized, as if
a snatch of song Rann (Mal. conj.).

'78 et cet.

of the] *a'th* Q. *o'the* Cap. Cam.

a] *were't a* F₃F₄, Rowe, +.

Glo. Dyce ii, iii, Huds. Irv. et seq.
o'th' Wh. ii.

51. *to the*] *too'th* Q. *to th'* Kit.

bottome] bottom Cap. Ktly,
Huds. i.

49. [drinks, and fills to *Silence.*

52, 55, 59, 128. *Bardolfe*] *Bardolph*
Rowe et seq.

50-1. Two lines of verse ending
come; ... bottom. Cap. et seq.

52. *want'ft*] *wantest* Varr. '03, '13,

50. *Sil.*] *Sil.* [*Singing.*] Del. Huds.
i, Irv. Neil. (subs.).

'21, Sing. i, Coll. Dyce, Wh. i, Hal.
Cam. Glo. Del. Huds. Irv. Craig, Her.
Cowl.

Fill] Fill up Var. '73.

53. *will*] *will* F₃F₄, Irv.

come.] Ff, Rowe, +. *come*, Q,
Var. '73. *come*; [linging. Cap. Dyce,
Hal. Cam. +, Coll. iii. *come*; Var.

heart.] *heart*, Q. *heart.*—[To
the Page] Dyce ii, iii, Huds. i, Craig.

47-8.] In Seq. these lines are converted into a song, thus: "If we shall be
Merry, now's the Time, In the Sweet of the Night, Comes the truest Delight,
And a merry Heart, Lives long a——".

47. If] Q *And.*—DYCE (ed. 1857): The person who made the transcript of
this play used for the folio, being accustomed to alter "*and*" (i.e. *an*) to "if,"
misunderstood the force of the word in the present passage: here the "*And*"
of the 4to is not equivalent to *An* (if),—it is the copulative conjunction.

47-8. *now ... night*] MALONE (*Suppl.*, 1780): I believe these ... words make
part of some old ballad. In one of Autolycus's songs we meet: "Why, then
comes in the sweet o' the year" [*Winter's Tale* iv.ii.3]. Most of the speeches
attributed to Silence, in this scene, are ends of ballads. Though his imagina-
tion did not furnish him with any thing original to say, he could repeat the
verses of others.—IDEM (ed. 1790): The words, *And we shall be merry*, have a
reference to a song, of which Silence has already sung a stanza.—STEEVENS
(ed. 1793) refers to II.iv.373-4.

49. *Health*] See note on IV.i.35.

50. let it come] COWL (ed. 1923): Pass on the cup, "drink and pass on."
So in 2 *Henry VI* II.iii.66: "Let it come, i' faith, and I'll pledge you all"; *Sir*
John Oldcastle II.i [ed. Simpson, M.S.R., 1908, l. 676]: "*Harp.* Fill sweete
Doll, Ile drinke to thee. *Doll* I pledge you sir, ... and I pray you let it
come"; Heywood, 1 *Fair Maid of the West* (ed. Pearson, 1874, ii. 267): "*Sp.* ...
Captaine, this health. *Goodl.* Let it come"; Massinger, *The Great Duke of*
Florence IV.ii.[194; Beaumont & Fletcher, *Thierry and Theodoret* II.iii (ed.
Glover & Waller, 1905-10, x. 28)].

50-1. a mile ... bottome] HERFORD (ed. 1899): To the bottom if it were a
mile.

52. *Honest*] See note on II.iv.332.

53. *besbrew*] See note on II.iii.49.

little tyne theefe, and welcome indeed too: Ile drinke to
M. *Bardolfe*, and to all the *Cauileroes* about London. 55

Dau. I hope to see London, once ere I die.

Bar. If I might see you there, *Dauie*.

Shal. You'll cracke a quart together? Ha, will you not
M. *Bardolfe*?

Bar. Yes Sir, in a pottle pot. 60

Shal. I thanke thee: the knaue will sticke by thee, I
can assure thee that. He will not out, he is true bred. 62

54. *tyne*] *tyny* Rowe. *tiny* Q, Pope
et seq.

theefe,] *thief* Pope. *thief*; [to
the Page.] Cap. Varr. '78, '85, Rann,
Mal. Steev. Varr. Sing. Knt, Ktly
(subs.). *thief*; Var. '73, Coll. Wh. i,
Del. Craig. *thief*? [To the Page.]
Sta. *thief* [to the Page], Dyce i, Hal.
Cam. +, Irv. Neil.

too:] *too*, Q. *too*. Johns. et seq.

55. *Bardolfe*,] *Bardolph*; [fills.] Cap.
the] Om. F₃F₄.

Cauileroes] Ff, Rowe, Pope,
Theob. Han. Warb. *cabileros* Q, Kit.
cavileroes Sing. ii. *cavalieros* Coll.
Wh. i. *cavaleros* Cam. +, Irv. Neil.
cavileiroes Ktly. *cavaleiroes* Craig.
cavaleroes Johns. et cet.

56. *once*] Om. Pope, +.

57. *If*] Ff, Rowe, +, Var. '73, Del.
And Q. *An* Cap. et cet.

Dauie.] Ff, Rowe, Pope. *Dauyl*
Q. *Davy* ... Ktly. *Davy*,— Theob.
et cet. (subs.).

58. *You'll*] *By the mas youle* Q.
By the maffe, you'll Mal. Steev. Varr.
Sing. Coll. et seq.

together? *Ha*,] Ff, Rowe, +,
Var. '73 (subs.). *together*, *ha* Q.
together, *Hal* Cap. Dyce, Hal. Cam.
+, Huds. Irv. Neil. *together*: *hal*
Del. Craig. *together*. *Hal* Var. '78
et cet.

60. *Yes*] *Yea* Q, Cap. Coll. Dyce,
Wh. i, Hal. Cam. +, Del. et seq.

61. *I thanke*] *By Gods liggens* I
thanke Q, Pope, +, Dyce, Wh. i, Hal.
Cam. +, Del. et seq. (subs.). *By*
God's leggins I thank Coll. i, iii. *By*
God's liggins I thank Coll. ii.

62. *that. He*] *that a* Q. *that. A'*
Cam. +; Irv. *that*: 'a Dyce ii, iii,
Huds. i. *that*: 'a' Craig. *that. 'A*
Neil. *that a'* Rid.

he is] *a tis* Q. 'a is Kit. a's
Furnivall conj.

bred.] *bred*! Q.

54. *tyne*] See note on v.i.31.

theefe] ONIONS (1911): Term of reproach = wretch; used affectionately.
—COWL (ed. 1923): An adaptation of the phrase "little tiny page" in the
Ballad of Little Musgrave and Lady Barnard [Child, *Popular Ballads*, ii. 242 ff.].

55. *Cauileroes*] *N.E.D.* (Cavalier sb. 2): A courtly gentleman, a gallant.
(Like *gallant*, also applied about 1600, to a roistering, swaggering fellow.)
[Quotes this line.]

56. *once*] *N.E.D.* (Once adv. 5): At some future time; one day. Now rare.

57.] Miss WINSTANLEY (ed. 1918): *Bardolph* is thinking joyfully how he
would fleece him.

58. *cracke*] *N.E.D.* (Crack v. 10): To get at the contents of (a bottle or other
vessel); to empty, drink [quoting this line.]

60. *pottle pot*] See note on II.ii.77.

61. *I thanke*] Q *By Gods liggens I thanke*. The oath is unique and remains
unexplained.

Bar. And Ile sticke by him, fir. 63

Shal. Why there spoke a King: lack nothing, be merry.

Looke, who's at doore there, ho: who knockes? 65

Fal Why now you haue done me right.

Sil. Do me right, and dub me Knight, *Samingo*. Is't 67

63. [One knockes at doore. Q, Pope, +, Varr. Rann, Neil. (subs.).

64. *King:] King*. Johns. et seq. *merry.] mery*, Q.

[Knocking heard. Cap. Mal. Steev. Varr. Sing. Knt, Coll. Sta. Wh. i, Ktly, Del. Knocking within. Dyce, Hal. Cam. +, Huds. Irv. Craig. One knocks at door. Kit.

65. *Looke,*] Ff, Rowe, Pope i, Theob. ii, Han. Warb. Johns. Var. '73, Coll. i, ii, Sta. Wh. i, Del. *Look;* Pope ii, Theob. i. *looke* Q, Cap. et cet.

there, ho:] Ff, Rowe, +. *there ho*, Q. *there. Hol* Coll. Wh. i, Ktly, Del. Irv. Craig, Neil. *there, hol* Dyce, Sta. Hal. Cam. +, Huds. *there: Hol* Cap. et cet. (subs.).

[Exit *Davy*. Cap. Mal. et seq.

66. [to *Silence*, seeing him take off a Bumper. Cap. Cam. +, Irv. Neil. To *Silence*, who drinks a bumper. Varr. Rann, Mal. Steev. Sing. Knt,

Coll. Dyce i, Sta. Wh. i, Hal. Ktly, Del. Craig (subs.). To *Silence*, who has just drunk a bumper. Dyce ii, iii, Huds. i.

67, 70, 81. *Sil.] Silens* Q.

67. *Sil.] Sil.* [*Singing.*] Rowe, +, Varr. Rann, Knt, Del. Huds. Irv. Neil. (subs.).

Do ... Samingo.] One line of verse ending knight: prose from *Samingo* Cap. Varr. Rann. Three lines of verse ending right, ... knight: / *Samingo*. Mal. et seq. (except Huds. i). Two lines, the first ending at *knight* Huds. i.

right.] right, [finging. Mal. Steev. Varr. Sing. Coll. Dyce, Sta. Wh. Hal. Cam. +, Ktly.

Knight,] Q, Ff, Rowe, +, Var. '73, Ktly, Huds. i. knight: [finging. Cap. knight: Var. '78 et cet.

Samingo] Sa'mingo Wh. i, Huds. i. *S'amingo* Wh. ii, Neil.

62. out] STAUNTON (ed. 1858): A sportsman's saying applied to hounds.—ROLFE (ed. 1880): Will not fail you; a sportsman's expression.—HUDSON (ed. 1880): Used of hounds when they ... pursue the game in concert, and stick by each other.—MADDEN (1897, p. 54): [Expresses] Davy's powers of sticking to his quarry.—[But the examples adduced by these commentators are of *hold in* = pursue closely; no one has produced a passage with *out*, and *N.E.D.* does not hint at any use of *out* as a hunting term. Moreover, *Antony* II.vii.30, "I am not so well as I should be, but I'll ne'er out", quoted by ROLFE, makes it seem that the word meant what is called in the colloquial language of to-day to *pass out*, to become dead drunk. COWL (ed. 1923) quotes Massinger's *Great Duke of Florence* IV.ii.209, where Petronella, after promising "I will not out", falls down dead drunk.—ED.]

he is] Q *a tis*. It does not seem altogether likely that *a* = *he* in such an emphatic position. Perhaps it represents some exclamation and *it* in *tis* is used as at II.i.5.—ED.

63.] On the omission of the Q stage-direction from F see pp. 512 ff.

65. *who's ... ho]* See note on I.i.3.

66. *done me right]* ONIONS (1911): *Do* (one) *right*, to do him justice, give him satisfaction, with ref[erence] to pledging a person by drinking to him.—COWL

[66. done me right]

(ed. 1923): *I.e.* by drinking an equal quantity of wine. [Cowl cites numerous examples of the phrase from later plays.]

67. Do ... *Samingo*.] Silence sings another snatch of song. As STEEVENS (Var. '73) first pointed out, a little more of it occurs in Nashe's *Summer's Last Will and Testament* 968-71 (*Works*, ed. McKerrow, 1904-10, iii. 264), as follows: "Mounsieur Mingo for quaffing doth surpasse, In Cuppe, in Canne, or glasse. God Bacchus, doe mee right, And dubbe mee knight Domingo". From MS. Mus. School f. 18 in the Bodleian, a setting in four parts by Orlando di Lasso (1520-95), the song is printed in part by G.E.P.A. (8 *N. & Q.* vii, 16 March 1895, p. 203) and in full by Miss BROUGHAM (1918, pp. 279 f.), while another version, from a MS., is given by J. W. BROWN in *Cornhill*, n.s., li, 1921, p. 294. Miss Brougham says the song is a translation. Whether there is any connection between the hero of the song and the play of *Myngo* presented before the mayor of Bristol in October 1577 by Leicester's players (LATIMER, 9 *N. & Q.* xi, 6 June 1903, p. 444) is problematical. MURRAY (1910, ii. 214) reads the name as *Myngs*.

dub me Knight] MALONE (Var. '78): It was the custom of the good fellows of Shakespeare's days to drink a very large draught of wine, and sometimes a less palatable potation, on *their knees*, to the health of their mistress. He who performed this exploit was dubb'd a *knight* for the evening. So, in the *Yorkshire Tragedy*, 1608 [i. 93 ff.]: "they call it knighting in London, when they drink vpon their knees. ... Come, follow me: Ile giue you all the degrees ont in order."—[As COWL (ed. 1923) notes, this rite is performed in *Summer's Last Will and Testament* 1065 ff. to the singing of "God Bacchus doe him right" &c.]

Samingo] HANMER (ed. 1743): *He means to say San Domingo*.—T. WARTON (apud Hanmer, ed. 1770, glossary): But what is the meaning and propriety of the name here, has not yet been shewn. ... I remember a black-letter ballad, in which either a *San Domingo*, or a *signior Domingo*, is celebrated for his miraculous feats in drinking.—STEEVENS (Var. '73): Perhaps *Domingo* is only the burthen of some old song.—TOLLET (Var. '78): Of the gluttony and drunkenness of the *Dominicans*, one of their own order says thus in Weever's *Funeral Monuments*, p. cxxxi: "Sanctus Dominicus sit nobis semper amicus, cui canimus—siccatis ante lagenis—fratres qui non curant nisi ventres." Hence *Domingo* might ... become the burden of a drinking song.—CAPELL (*Notes*, 1779, p. 183): By this explication, we get no insight into the propriety of using it here, unless it could be prov'd—that saint Dominick was as jolly a fellow as some of his followers.—[Before long, "San Domingo" has become "a common burden of drinking-songs" (ROLFE, ed. 1880) and the saint "a drunkard's patron saint" (Miss PORTER, ed. 1911). From the note above it should be apparent that *Samingo* is a phonetic spelling—or, as MALONE (ed. 1790) suggests, a drunken mispronunciation—of Sir Mingo, and Mingo or Domingo is simply the name of the hero of the song. In the version printed by Brown the name is Don Mingo.—ED.]—G.E.P.A. (8 *N. & Q.* vii, 1895, p. 203): [In the song] there might possibly be an allusion to the Domingo Lomelyn whose nose is mentioned by Skelton ('Why Come Ye not to Court?'), for whom see Nicolas's 'Privy Purse Expences of King Henry VIII,' [1827,] p. 315 [f.].

not fo?

68

Fal. 'Tis fo.*Sil.* Is't fo? Why then say an old man can do somewhat. 70*Dau.* If it please your Worshipp, there's one *Pistoll* come from the Court with newes.*Fal.* From the Court? Let him come in.*Enter Pistoll.*

How now Pistoll?

75

Pist. Sir *Iohn*, 'faue you fir.*Fal.* What winde blew you hither, Pistoll?*Pist.* Not the ill winde which blowes none to good, fweet Knight: Thou art now one of the greatest men in the Realme.

80

68. *fo?*] *fo.* F.70. *Is't fo,*] *Ist fo,* Q. *Is't?* Ff, Rowe, Cap.[Re-enter *Davy*. Cap. et seq. (except Wh. i). Enter *Davy*. Wh. i.71. *If it*] Ff, Rowe, +, Knt, Del. *And't* Q, Huds. ii. *An it* Varr. Rann, Mal. Steev. Varr. Sing. Sta. Ktly. *An't* Cap. et cet.

73, 75. One line Q.

73. *Court?*] *court?* [rising.] Cap. *court*, Varr. '03, '13, Sing. Knt i, Ktly. *court!* [They rise.] Irv. *in*] Om. Rowe.

74. [Scene V. Pope, Han. Warb. Johns.

Enter ...] At l. 72 Q.

76. *Sir ... you*] *God save you, fir* *John!* Mal. Steev. Varr. Sing. i.'faue] *God faue* Q, Mal. Steev.

Varr. Sing. Coll. et seq.

fir] Om. Q, Mal. Steev. Varr. Sing. Dyce, Sta. Hal. Cam. +, Ktly, Huds. Irv. Neil.78-80. Three lines of verse ending *good. ... men ... realm.* Coll.

78. Verse Kit.

none to] Ff, Rowe, Knt, Wh. i. *no man* Pope, +, Cap. Varr. '73, '78, '85. *to no man* Rann (Mal. conj.). *no man to* Q, Mal. et cet.78-9. *good, ... Knight:] good: ... Knight*, Q, Cap. *good. ... Knight*, Johns. Var. '73 et seq.79. *Thou art*] *th'art* Coll. Wh. i. *thou'rt* Ktly.80. *the*] *this* Q, Cam. +, Irv. Craig, Neil.67-8. *Is't not so?*] DEIGHTON (ed. 1893): Do not the lines run thus?—[Or, "Have I not won my spurs in drinking?"—ED.]70. *do somewhat*] COWL (ed. 1923): Do something (as a toper), "do his share"—a slang expression used in various contexts, often with a suggestion of riotousness or impropriety. Cf. *Wily Beguiled* [Prolog 48-9; ed. Greg, M.S.R., 1912, p. 2]: "'tis well done, now I see thou canst doe something" (said in reference to a conjuring trick); and Barry, *Ram-Alley* [Hazlitt's Dodsley, 1875, x. 321]: "you shall be ladyfied ... and soon be got with child. What, do you think we old men can do nothing?" Nabbes, *Covent Garden* 1.1 [Works, ed. Bullen, 1887, i. 10]: "Yes ... thou hast seene me doe something ('paint the town red')."]76. *sir*] I think *sir* may have been inserted in F to compensate for the omission of *God*. Cf. III.ii.297.—ED.78. *none*] On the difference between Q and F see p. 507.

Sil. Indeed, I thinke he bee, but Goodman *Puffe* of 81
Barfon.

Pist. Puffe? puffe in thy teeth, most recreant Coward
base. Sir *Iohn*, I am thy Pistoll, and thy Friend: helter
skelter haue I rode to thee, and tydings do I bring, and (K₃)
luckie ioyes, and golden Times, and happie Newes of 86
price.

Fal. I prethee now deliuer thcm, like a man of this 88

81. *Indeed*,] *Birlady* Q. *By'r-lady*,
Cap. Mal. et seq.

he] *a* Q. 'a Cap. Varr. '78, '85,
Rann, Mal. Steev. Varr. Sing. Sta.
Ktly, Dyce ii, iii, Huds. i, Neil.
a' Cam. +, Irv. Craig.

82. *Barfon*] *Barston* Rann. *Bar-*
s'on Wh. i.

83-7. *puffe in ... price*.] Five lines
of verse ending *base!* ... *friend*; ...
thee; ... *joys*, ... *price*. Pope et seq.

83. *in*] *ith* Q. *i'* Neil.

83-4. *Coward base*. *Sir*] *coward*,
base, *sir* Q.

84. *Friend*:] *frend*, Q, Cap. et seq.
helter] *and helter* Q, Pope et seq.

88, 92. *Fal.*] *Iohn* Q.

88. *prethee*] *pray thee* Q, Dyce, Hal.
Cam. +, Huds. Irv. Neil.

now ... thcm,] *now ... them* Q,
Pope. *now, ... them* Theob. et seq.
thcm] F₁.

81-2.] DELIUS (ed. 1857): Silence understands *greatest* as referring to Falstaff's physical girth.—DEIGHTON (ed. 1893): Which he says ... is exceeded only by that of goodman Puff, whose name indicates his size.

81. *bee*] This form of the present indicative singular is used especially after *think*; see FRANZ (3 ed., 1924) §171.

but] ABBOTT (1870, §128): Such instances as this, where *but* [= *except*] follows not a negative but a superlative, are rare.

Goodman] *N.E.D.* (Goodman 3b): Prefixed to names of persons under the rank of gentlemen, esp. yeomen or farmers. *Obs.*—[Cf. v.iv.33.]

82. *Barson*] STEEVENS (Var. '73) [quoting Edwards's MSS.]: Barton.—PERCY (Var. '73, appendix): *Barston* is a village in Warwickshire, lying between Coventry and Solihull.—SINGER (ed. 1856): As Barston is beyond Coventry, it is possible that *Barton on the Heath* may be meant, the residence of the Lamberts, which is much nearer to the scene in Gloucestershire.—SUGDEN (1925, p. 48): Barcheston (locally pronounced Barson). Village in Warwickshire, on the Stour, 10 miles south of Stratford.—GOVER (1936, pp. 55, 297) refers to this line under Barston, but gives Barston also as a variant form, apparently uncommon, of Barcheston.

83-4. *Puffe? ... base*] Miss WINSTANLEY (ed. 1918): Pistol misunderstands Silence and, taking his "Puff" for a term of contempt, flings it back in his face.—COWL (ed. 1923): Puffing was a swaggering humour.

83. *in*] Q *ith* is a compositor's error: *thy* has attracted *in* to *ith*.—ED.

recreant] SCHMIDT (1875): Originally = retracting one's errors (recredens) and crying for mercy. Hence = cowardly.

85. *rode*] See note on I.i.147.

86. *golden*] *N.E.D.* (Golden *a.* 7): Of a time or epoch: Characterized by great prosperity and happiness; flourishing, joyous [quoting this line].

World.

Pist. A footra for the World, and Worldlings bafe, 90
I fpeake of Affrica, and Golden ioyes.

Fal. O bafe Affyrian Knight, what is thy newes?
Let King *Couitha* know the truth thereof.

Sil. And Robin-hood, Scarlet, and Iohn. 94

90-3. Prose Q.	tua Pope et seq.
90. <i>footra</i>] Ff, Rowe, Pope, Han.	94. Sil.] Sil. [Sings.] Knt, Del.
<i>footre</i> Q. <i>foutre</i> Cam. Glo. Del. Her.	Huds. Irv. Neil. (subs.).
Cowl. <i>foutra</i> Theob. et cet.	<i>Iohn</i>] little John Han.
<i>Worldlings</i>] <i>worldings</i> Irv.	[Sings. Johns. Varr. Rann,
92. <i>Knight</i> ,] <i>Knightl</i> Q, Coll. Wh. i.	Mal. Steev. Varr. Sing. Coll. Dyce,
93. <i>Couitha</i>] <i>Couetua</i> Q. Cophe-	Sta. Wh. Hal. Cam. +, Ktly.

86-7. of price] *N.E.D.* (Price *sb.* 7): *Of price*: of great value, worth, or excellence. [Obs.] [Quotes this line.]

88. *them*] I.e. news, as also in l. 103 below: see note on l.i.36.

88-9. *man* ... World] COWL (ed. 1923): Ordinary mortal.

90. *footra*] WHITE (ed. 1859): A corruption of an indecent French word not unfrequently used ... as an expression of contempt. [It means *copulation*: there is an English cognate.—ED.]

91.] COWL (*T.L.S.* 26 March 1925, p. 222): Pistol's cry of exultation ... would recall the images of wealth and splendour that are associated in *Tamburlaine the Great* with Fez, Argier, and Morocco (*cf.* "Not for all Afric" <2 *Tamburlaine* l.iii.12); "costly cloth of massy gold" (*ib.* iv.ii.40); and "Afric captains taken in the field, Whose ransom made them <their captors> march in *coats of gold*, With costly jewels hanging at their ears, And shining stones upon their lofty crests." <1 *Tamburlaine* l.i.142 ff.)).

92-3.] CAPELL (*Notes*, 1779, p. 183): These lines are a coinage of Falstaff's, in order to get Pistol's news from him by addressing him in his own style.

92. *Assyrian*] Miss WINSTANLEY (ed. 1918): Often used as a term of abuse and equivalent to "heathen".—NOBLE (1935, p. 262): In Isa. x. 6, 13 (Bishops' Bible) the Assyrians were definitely associated with robbery and pillage and hence possibly the significance of Falstaff's [epithet].

93. *Couitha*] Q *Couetua*.—JOHNSON (ed. 1765) refers to his note on *Love's Labour's Lost* iv.i.64, where he alludes to the ballad of *The King and the Beggar* in Percy's *Reliques*, which Percy printed from Richard Johnson's *Crowne Garland of Goulden Roses* (1612). It begins: "I read that once in Affrica A princely wight did raine, Who had to name Cophetua."—RANN (ed. 1789): *Pistol's* mention of [Africa] reminds *Falstaff* [of King Cophetua].—[The ballad is also alluded to in *Romeo* II.i.14 and *Richard II* v.iii.80.]

94.] STEEVENS (Var. '78): This scrap (as Dr. Percy has observed in the first volume of his *Reliques of Ancient English Poetry* [on *Lancelot du Lake*]) is taken from a stanza in the old ballad of *Robin Hood and the Pindar of Wakefield* [Child, *Popular Ballads* iii. 131].—ANDERS (1904, p. 164): It must be admitted, however, that the names ... are to be found together, in this order, in a later version of R[obin] H[ood] and Queen Katherine 1, 2 (Child iii. 202); compare,

Pist. Shall dunghill Cures confront the *Hellicons*? 95
 And shall good newes be baffel'd?
 Then Pistoll lay thy head in Furies lappe.

Shal. Honest Gentleman,
 I know not your breeding.

Pist. Why then Lament therefore. 100

- 95-7. Prose Q.
 95. *Hellicons*] *Helicon* F₃. *Helicon* F₄, Rowe i, ii. *Helicons* Q, Rowe iii et seq.
 96-7. Two lines of verse ending *lay ... lap*. Ktly.
 96. *baffel'd*] F₂F₃. *baffl'd* F₄, Rowe i, ii, Cap. Ktly. *baffled* Q, Rowe iii et cet.
 97. *Furies*] *Fury's* Rowe, +, Var.
 '73. *furies'* Cap. Var. '78 et seq.
 100. *therefore*] *therefore* Cap. Dyce ii, iii, Huds. i.

too, Child iii. 147, st. 1; iii. 132 b, d; iii. 171, st. 1. ... And who knows whether some lost ballad does not contain the same words quoted by Silence.

95. *Hellicons*] HUDSON (ed. 1880): For *poets* ... Pistol has got his memory so stored with scraps of plays and ballads, that he imagines himself a poet, or a *Heliconian*.—MISS WINSTANLEY (ed. 1918): Pistol evidently mistakes Mount Helicon for the name of some nation or tribe.—COWL (ed. 1923): Pistol probably confounds Mount Helicon, the haunt of the Muses, with the Muses themselves.—F. G. STOKES (1924, p. 141): Used by Pistol for 'Muses.' ... It is not necessary to suppose that Pistol meant 'Heliconides.'—SUGDEN (1925, p. 246): I suppose by *Helicons* he means true poets, though it is wasted labour to try to discover anything but idle rhodomontade in much that he says.

96. *baffel'd*] *N.E.D.* (*Baffle* v. 1): To subject to public disgrace or infamy; *spec.* to disgrace a perjured knight with infamy' [by hanging him up by the heels]. *Obs.*

97. *Furies*] ROOT (1903, p. 64): Shakespeare is quite ignorant of the *Eumenides* of the Greek tragedians, the personified stings of conscience. ... To Shakespeare they are merely fiends, or devils.

98. *Honest*] See note on II.iv.332.

99.] DELIUS (ed. 1857): I do not know you; I do not know who you are.—SCHMIDT (1874): Breeding, in the language of low people, as it seems, = descent, extraction.—*N.E.D.* (*Breeding* *vbl.sb.* 1b): (Vulgarly), extraction, parentage. *Obs.* [Quotes this line.]—COWL (ed. 1923): I am at a loss to gather what your upbringing has been, to what profession you belong, whether you are a soldier, poet or what.—HERFORD (ed. 1928): I.e. quality. Shallow is naturally puzzled by these scraps of literary allusion on the lips of a common soldier.

100.] MALONE (Var.): So, in Marlowe's *Massacre at Paris* [xviii. 150]: "The Guise is slain, and I rejoyce therefore."—DEIGHTON quotes *Henry V* III.vi.51, "*Pist.* Why then, rejoyce therefore"; and II.iii.5-6, "*Pist.* ... for Falstaff he is dead, And we must yearn therefore".—COWL (*T.L.S.* 26 March 1925, p. 222): Shakespeare, moreover, may have wished to ridicule the pedantic use of the pronoun "therefore," particularly in climaxes. The anti-climax that was, in fact, the result usually achieved may be exemplified from Greene's *Alphonsus King of Arragon* III.ii [ed. Collins, 1905, i. 107]:—"Take her ...

Shal. Giue me pardon, Sir.

101

If fir, you come with news from the Court, I take it, there is but two wayes, either to vtter them, or to conceale them. I am Sir, vnder the King, in some Authority.

Pist. Vnder which King?

105

Bezonian, speake, or dye.

Shal. Vnder King *Harry*.

Pist. *Harry* the Fourth? or Fift?

Shal. *Harry* the Fourth.

Pist. A footra for thine Office.

110

101. *Sir.*] *fir*, Q. *fir*;—Cap. Mal. Steev. Varr. Knt. Sta. *fir*—Var. '73. *fir*,—Varr. '78, '85, Rann. *sir*:—Sing. Coll. Dyce, Wh. i, Hal. Del. *sir*: Cam. +, Huds. Craig.

102. *fir*,] Om. Pope, Han.

102-3. *there is*] *theres* Q. *there's* Cam. +, Dyce ii, iii, Huds. Irv. Neil.

103. *is*] *are* Han.

wayes,] *ways* Theob. ii, Warb.

or to] *or* Q, Kit.

104. *them.*] *them*, Q.

105-6. One line Q, Pope et seq.

King? *Bezonian*,] Ff, Rowe, +, Sing. ii, Ktly. *King*, *Befonian?* Q, Cam. +, Dyce ii, iii, Huds. i, Neil. *king*, *Bezonian?* Cap. et cet.

107-10. Two lines of verse, the first ending *Fifth?* Steev. et seq.

108. *Fourth?*] *fourth*, Q. *Fourth* Neil.

Fift] *Fifth* F₄ et seq.

110-4. Prose Q.

110. *footra*] Ff, Rowe, Pope, Han. *fowtre* Q. *foutre* Cam. Glo. Del. Her. Cowl. *foutra* Theob. et cet.

And in my land, I reede, be seene no more, For if you do, you both shall die therefore".

102-3. *there is*] See note on I.ii.71.

104. I ... Authority] DRAPER (*Neuphilologische Mitteilungen* xxxviii, 1937, p. 258): Shallow took his local greatness as J.P. quite seriously; and ... when irked by Pistol, he drew himself up to his whole diminutive and wizened height, and told the company [this sentence quoted].

105-6.] PRIESTLEY (1925, p. 75): A whole school of drama is being parodied by this ragged grotesque. There is one common type of romantic literature that is summed up to perfection in the single question he addresses to Shallow.

106. *Bezonian*] THEOBALD (letter to Warburton, 17 Jany. 1729): So in 2 Henry VI [IV.i.134]. "Great men oft die by vile bezonians". ... metaphorically, a base Scoundrel.—J. HUNTER (1845, ii. 56 f.): It was a word used in the army for "a raw souldier, vnexpert in his weapon, and other Military points." Thus it is explained by Barret in his Explanation of Terms added to his *Theorike and Practike of Modern Warres*, fol. 1598, [sig. Y₄^r]. [According to *N.E.D.*, this is the Italian sense of the word.]—ANON. (*Edinburgh Review* cxxx, 1869, p. 108): Pistol could not mean to suggest that Shallow was a beggar, a needy soldier, a knave, or a scoundrel. He uses *besonian* simply as a thrasonical phrase of martial contempt for the bucolic mind, an intimation that Shallow ... is after all no better than a peasant.—DEIGHTON (ed. 1893): It seems to me hyper-criticism to credit Pistol with any discerning employment of the term.—*N.E.D.* (*Bezonian* b): (as a term of contempt) Needy beggar, base fellow, knave, rascal [quoting this line].

Sir *John*, thy tender Lamb-kinne, now is King, 111
Harry the Fift's the man, I speake the truth.
 When Pistoll lyes, do this, and figge-me, like
 The bragging Spaniard.

Fal. What, is the old King dead? [gg7^a]

Pist. As naile in doore. 116

The things I speake, are iust.

Fal. Away *Bardolfe*, Sadle my Horfe,
 Master *Robert Shallow*, choose what Office thou wilt
 In the Land, 'tis thine. *Pistol*, I will double charge thee 120
 With Dignities.

Bard. O ioyfull day:

I would not take a Knighthood for my Fortune. 123

111. *King.*] *King:* Q. *King.* Neil. *doore*, Q, Rowe. *door:* Pope et cet.

King; Cap. Var. '78 et seq.

118-21. Prose Q, Pope et seq.

112. *Fift's*] *Fifth's* F₄ et seq.

118. *Bardolfe*] *Bardolph* F₂F₃,

man.] *man:* Q. *man.* Pope et seq.

Rowe iii et seq.

Horfe.] *horfe.* Pope et seq.

truth.] Ff, Rowe, +, Sta. Neil. *truth:* Q, Cap. et cet. (subs.).

122-3. Prose Q, Pope, +, Cap.

113. *figge-me*] *fig me* Q, Pope et seq.

Varr. Rann, Mal. Steev. Varr. Sing. Knt, Coll. Sta. Wh. i, Ktly, Del. Irv.

114-5. Printed as verse Ktly.

122. *day:*] F₂F₃, Johns. (subs.).

116-7. One line Q, Pope et seq.

day! Q, F₄ et cet.

116. *doore.*] Ff, Johns. Var. '73,

123. *Knighthood*] *Knight* Q.

111. *Lamb-kinne*] *N.E.D.* (*Lambkin* 2): A young tender person; chiefly used as a term of endearment [quoting this line as its earliest example].

113. *do this*] *COWL* (ed. 1923) takes this as meaning the same thing as *figge-me*, but Mr. H. N. PAUL suggests to me that, instead of referring twice to the same insulting gesture, *Pistol* first draws his index finger across his throat, saying "do this", and then makes a fig. The order, however, would be anticlimactic.—ED.

figge-me] *JOHNSON* (ed. 1765): To *fig*, in *Spanish*, *higas dar*, is to insult by putting the thumb between the fore and middle finger. From this *Spanish* custom we yet say in contempt, *a fig for you*.—[Cf. 2 *Henry VI* II.iii.67, "a fig for Peter!"; *Henry V* III.vi.56, "*Pist.* ... figo for thy friendship!"; III.vi.58, "*Pist.* The fig of Spain!"; IV.i.60, "*Pist.* The figo for thee, then!"; *Merry Wives* I.iii.27-8, "*Pist.* ... a fico for the phrase!"]

116.] Proverbial. See *JENTE* (1926), No. 410.

117. *iust*] See note on III.ii.86.

118-21.] *AX* (1912, p. 94): In *The Famous Victories* [sc. ix] the young monarch's former companions entertain similar hopes [p. 526 below].

120. *double charge*] Another quibble on *Pistol*'s name; cf. II.iv.113.

122-3.] Printed as prose in Q and possibly not consciously intended as verse by Sh. See note on IV.iii.84-6.—ED.

Pist. What? I do bring good newes.

Fal. Carrie Master *Silence* to bed: Master *Shallow*, my Lord *Shallow*, be what thou wilt, I am Fortunes Steward. 125
Get on thy Boots, wee'l ride all night. Oh sweet *Pistoll*:
Away *Bardolfe*: Come *Pistoll*, vtter more to mee: and
withall deuise something to do thy selfe good. Boote,
boote Master *Shallow*, I know the young King is sick for (K₃^v)
mee. Let vs take any mans Horsses: The Lawes of Eng- 131
land are at my command'ment. Happie are they, which
haue beene my Friendes: and woe vnto my Lord Chiefe
Iustice.

Pist. Let Vultures vil'de feize on his Lungs also: 135

124. *I do] do I* Han. ii.
newes.] Q, Ff, Rowe, Theob. ii,
Warb. Johns. Var. '73, Coll. ii, Cam.
+, Craig, Neil. news! Sing. ii, Ktly.
news? Pope et cet.

[*Silence* falls off his chair. Irv.

125. *bed:]* Q, Ff, Rowe, Pope,
Theob. Han. Warb. *bed.* [Davy
and Servants carry *Silence* away]
Irv. *bed.* Johns. et cet.

126-7. *Shallow, ... Steward. Get]*
Shalow, ... steward, get Q. *Shallow,—*
... steward—get Cam. +, Irv. Neil.

127. *Boots,]* Q, Ff, Rowe, +, Var.
'73. *boots.* Neil. *boots;* Cap. et cet.
(subs.).

128. *Bardolfe:]* *Bardolph.* [Exit

Bar.] Cap. Mal. et seq. (subs.).

129. *good.]* *good,* Q,

129-30. *Boote, boote]* *Boots, boots*
Walker.

130. *Shallow,]* *Shallow.* Pope, +,
Var. '73. *Shallow!* Cam. ii, Neil.
Cowl.

132. *command'ment.]* *commande-*
ment, Q.

Happie ... which] *blessed ...*
that Q, Cam. +, Dyce ii, iii, Huds.
Irv. Neil.

133. *vnto]* Ff, Rowe, Cap. Knt,
Coll. Dyce i, Sta. Wh. i, Hal. Del.
Craig. *to* Q, Pope et cet.

135-7. Prose Q.

135. *vil'de]* *vile* Q, F₄ et seq.

125-9. Master *Shallow* ... good] CLARKE (ed. 1865): [*Falstaff's*] opulent fancy and large nature take pleasure in ideas of lavish gift as well as ample gain. He bids *Shallow* "be what thou wilt," *Pistol*, "devise something to do thyself good;" and while denouncing "woe unto my lord chief justice," exclaims, "Happy are they which have been my friends!" *Falstaff's* luxuriant composition has a quality of generosity; he loves abundance as in thorough harmony with himself; abundance to bestow as well as to possess.

127. Get on] SCHMIDT (1874): Put on. [*N.E.D.* (*Get* v. 63a) quotes no earlier example.]

131. Let ... Horsses] CAMPBELL (1859, p. 90): By taking "any man's horses" was not meant *stealing them*, but *pressing* them for the king's service, or appropriating them at a nominal price, which the law would then have justified under the king's prerogative of *pre-emption*.

132. command'ment] See note on III.ii.27.

Happie] On Q *Blessed* see p. 503.

135.] GREEN (1870, p. 358): Referring again to the "Prometheus ty'd on Caucasus".—ROOT (1903, p. 112): Tityus is never mentioned by name in Shakespeare, but ... the references to a vulture tearing at the vitals seem to

Where is the life that late I led, fay they? 136
 Why heere it is, welcome thofe pleafant dayes. *Exeunt*

136. *led*, ... *they?*] Ff, Rowe, +, *is*. Ktly. *is*; Cap. et cet. (subs.).
 Var. '73. *led*, ... *they*, Q. *led?* ... *thofe* ... *dayes*] Ff, Rowe.
they: Dyce, Wh. i, Hal. Cam. +, *this* ... *day* Pope, +, Coll. ii, iii, Dyce
 Huds. Irv. Craig. *led?* ... *they*. Neil. ii, iii, Huds. i. *theſe* ... *dayes* Q, Cap.
led, ... *they*: Cap. et cet. et cet.
 137. *is*,] Q, Ff, Rowe, +, Var. '73. *Exeunt*] exit. Q.

suggest the fate of Tityus as described in *Æn[eid]* vi. 595–600 and *Met[amorphoses]* iv. 457. Perhaps they should rather be referred to Prometheus.—[See note on II.iv.197.]

136.] WARBURTON (ed. 1747): Words of an old ballad.—STEEVENS (Var. '78): The same has been already introduced in the *Taming of the Shrew* [IV.i. 124].—ANDERS (1904, p. 181): This song ... is no longer extant. But we know in what metre the poem was written, and what subject it dealt with, and when it was probably composed. First, there is a song *to the tune* of 'Where is the Life that late I led' in *A Gorgeous Gallery of Gallant Inventions* (1578) [ed. Rollins, 1926, p. 39]. This settles the metre question. Then we have a poem in *A Handefull of pleasant delites* (1584) entitled 'Dame Beauties *replie* to the Lover late at libertie: and now complaineth himselfe to be her captive, Intituled: Where is the life that late I led' [ed. Rollins, 1924, p. 15.] This *reply* to the lost song allows us to form some idea as to the contents of the latter. The title just given and the general contents of the '*reply*' harmonize with the title of what may be the original song: 'a *newe* ballet of one who myslykeng his lybertie soughte his owne bondage through his owne folly'. This is an entry in the Stationers' Registers dated 1565/6 (Arber, *Transcr.*, i. 308).

137. *welcome* ... *dayes*] STEEVENS (ed. 1793): Perhaps, (as Sir Thomas Hanmer suggests,) the poet concluded this scene with a rhyming couplet, and therefore wrote: "—Welcome this pleasant day."—WHITE (ed. 1859): I believe [this phrase] to be also a quotation.—ROLLINS (*Handful*, 1924, p. 88) infers that the second line of the lost ballad to which Pistol alludes is "Where are those pleasant days".

Scena Quarta.

*Enter Hostesse Quickly, Dol Teare-sheete,
and Beadles.*

2

1. Scena ...] Om. Q. Scæna
Quarta. F₂. *Scene VI.* Pope, Han.
Warb. *Scene VIII.* Johns. *Scene*
IV. Rowe, Cap. et seq.

[London. Pope. A Street in
London. Theob. Han. Warb. Johns.
Varr. Rann. London. A Street.
Cap. Mal. et seq.

2-3. Enter ...] Rowe, +, Varr.

Rann. Enter Sincklo and three or
four officers. Q. Enter a *Beadle*,
and Others, dragging in the *Hostess*,
and *Doll Tearsheet*. Cap. Enter
Beadle and Officers, dragging in
Hostess *Quickly*, and *Doll Tear-sheet*.
Coll. ii. Enter Beadles, dragging in
Hostess *Quickly* and *Doll Tearsheet*.
Mal. et cet.

v.iv.] GAW (*Anglia* xlix, 1926, p. 293): [This scene] is not based upon either of Shakespeare's two sources for the play, the old *Famous Victories* ... or Holinshed's *Chronicle*. The whole scene ... is wholly original with Shakespeare.

QUILLER-COUCH (*Sh.'s Workmanship*, 1917, p. 131): This little scene ironically [prepares] us for the next. [And again foreshadows the rejection of Falstaff.—ED.]

2-3.] On the F stage-direction see pp. 512 ff. —Q *Enter Sincklo and three or four officers*.—On the omission of the hostess and Doll see p. 493. On the indefiniteness of this stage-direction see p. 491.—THEOBALD (ed. 1733), apropos of *Shrew* Ind.i.86, first guessed that Sincklo was the name of an actor; TYRWHITT (Var. '78) first called attention to the recurrence of the name in Q here.—NUNGEZER (1929, p. 326): [Sincklo] is first known in the plot of *2 Seven Deadly Sins*, acted by Strange's men about 1590. ... We may with some reason assume that he was a Pembroke's man during 1592-93. Subsequently he joined the Chamberlain's troupe, probably at its formation in 1594. ... Probably he was only a hired man, for he is not mentioned in any of the formal lists of the company. After 1604 nothing further is heard of him.—The appearance of Sincklo's name in the text has usually been explained as the result of setting up a note added by the prompter to indicate the player assigned to the part. See p. 489 for the remarks of the commentators to this effect. COLLIER (ed. 1858) inferred that "Sincklo was a spare man," and this idea has been developed by Elze and Davey. ELZE (*Notes*, 2 ser., 1884, p. 162) says: "Now this First Beadle is chaffed unrelentingly both by the Hostess and Doll Tearsheet on account of his leanness ... If, then, we see this part expressly assigned to Sincklo, we shall hardly be wrong in concluding that he was the leanest among all the king's players; is it saying too much, if we imagine him to have been perfect in personifying a gaunt, cadaverous-looking fellow?" The inference is indeed inescapable; only it raises a perplexing further question—who played the thin man *par excellence* of this play, Justice Shallow? DAVEY (apud Bullen, ed. 1904, x. 290) concludes further that Sh. wrote the part for Sincklo. "There must have been," he says, "some member of the company who was extremely thin, and could make up as almost a Living Skele-

Hosteffe. No, thou arrant knaue: I would I might dy, 4

4. *would*] *would to God that Q, would to God*, Cap. Coll. Wh. i, Del. Dyce, Hal. Cam. +, Huds. Irv. Neil. Craig (subs.).

ton; Shakespeare seized on this peculiarity and invented characters specially to display it. ... The parts specially invented for him were the Apothecary in *Romeo and Juliet*, Pinch in the *Errors*, Robert Falconbridge in *King John*, the First Beadle (probably also Feeble) in *Henry IV*, Holofernes in *Love's Labour's Lost*, Starveling in the *Dream*, and the Tailor in *Taming of the Shrew*. Each of these characters is specially described in such words as 'famished,' 'goodman bones,' 'a death's head,' 'a mere anatomy'." Subsequently GAW (*P.M.L.A.* xl, 1925, p. 539), in examining all the actors' names occurring in Shn. texts, has come to the same conclusion: "Shakespeare wrote the scene largely around the cadaverous, hard-featured personality of Sincklo, selecting him by name (repeated five times) from the company expressly that his appearance might be provocative of the special type of personal abuse that Hostess Quickly and Doll Tearsheet, under arrest, shower upon him". In a later article (*Anglia* xlix, 1926, pp. 294 f.) he elaborates his argument thus: "The author has obviously chosen the actor whose physical appearance would supply a point of attack for the flood of Billingsgate that gives vivacity to the scene. And this is only what might be expected. As the playwright of a stock company, Shakespeare's first duty would be to familiarize himself with the special abilities, aptitudes, and peculiarities of the various members of the company; and further, as actor he was rehearsing and acting with them daily. It was therefore not only his professional duty, it was inevitable, that he should mentally cast his parts as he wrote; and it was natural that in a special case he should note the name of a given subordinate actor in his copy. And why should he not? Studying Shakespeare from the book rather than from the stage, as in general we necessarily do, and usually from highly edited copies, despite our knowledge of the facts we unconsciously take the mental attitude of expecting literary copy from him, and are tempted to ascribe to prompter or copyists any deviations in it from generalized literary standards. We have constantly to remind ourselves that Shakespeare, at least in his earlier years, did not expect to see his theatrical copy published; ... and that his manuscript was intended solely for the immediate use of his company and might well include anything that would best serve the purpose in hand, whether this was what the literary punctiliousness of a modern editor would incorporate in it or not. And there is no other passage in the thirty-seven plays that, so clearly as this ..., is a case of Shakespeare's selecting a given actor and then writing the passage with full utilization of the opportunities that the physique of that actor gave him." The point is most important, for Q has been described as a text set up from a prompt-book partly because of the appearance of Sincklo's name in it; see further p. 492.—ED.

3. *Beadles*] ONIONS (1911): Inferior parish officer[s] who might punish petty offences.

4. No ... dy] TILLEY (*S.A.B.* v, 1930, pp. 106 f.): To understand Quickly's meaning here, it is necessary to recall that these first words of hers are the first words of the scene, and are addressed to the beadle who quite rightly had al-

that I might haue thee hang'd: Thou hast drawne my 5
 shoulder out of ioynt.

Off. The Constables haue deliuer'd her ouer to mee:
 and shee shall haue Whipping cheere enough, I warrant
 her. There hath beene a man or two (lately) kill'd about
 her.

10

Dol. Nut-hooke, nut-hooke, you Lye: Come on, Ile

- | | |
|--|--|
| 5. <i>hang'd</i>] <i>hanged</i> Varr. '03, '13,
'21, Sing. i, Knt, Coll. Dyce, Sta.
Hal. Cam. Glo. Craig, Her. Cowl. | Coll. Wh. i, Ktly, Del. Neil. <i>her</i> , Q.
<i>her</i> : Cap. et cet.
(<i>lately</i>)] Om. Q, Pope, +. |
| 7. <i>Off.</i>] Ff. Sincklo Q. Bead.
Rowe, +, Cap. Varr. Rann, Coll. ii.
r. Bead. Mal. et cet. (subs.). | <i>kill'd</i>] <i>killed</i> Varr. '03, '13, '21,
Sing. Knt, Coll. Dyce, Sta. Hal. Cam.
Glo. Ktly, Del. Craig, Her. Cowl. |
| 7. <i>deliuer'd</i>] <i>deliuered</i> Q, Varr. '73,
'03, '13, '21, Sing. Knt, Coll. Dyce,
Sta. Hal. Cam. Glo. Ktly, Del. Craig,
Her. Cowl. | 11, 23, 30, 33, 35. <i>Dol.</i>] Whoore Q.
11. <i>Lye.</i>] <i>lie</i> , Q. <i>lye</i> . Johns. et seq.
<i>on.</i>] Q, Ff, Rowe, Pope, Theob. |
| 8. <i>enough</i>] Om. Q. | Han. Warb. <i>on</i> . Johns. Var. '73,
Ktly. <i>on</i> ! Neil. <i>on</i> ; or <i>on</i> : Cap. et |
| 9. <i>her.</i>] Ff, Rowe, +, Var. '73, | cet. |

ready refused to believe a previous statement of Quickly's to the effect that she was seriously injured. If we interpolate here after Quickly's negative remonstrance to the beadle the explanatory statement, "thou art wrong, I cannot *live*," the subsequent mistake in her speech of "die" for "live," becomes clearer. With this interpolation and with the correction of "die" to "live," her speech then becomes, "No, thou arrant knave, thou art wrong, I cannot live; I would to God I might live, that I might see thee hanged; thou hast drawn my shoulder out of joint." ... Quickly's confusion of "die" for "live" reverses Parolles' confusion of "live" for "die", in *All's Well that Ends Well* (iv.iii.152), when he protests to one of his captors, "By my troth, sir, if I were to *live* this present hour, I will tell true."—[The hostess might mean "I would I might die that you might be hanged for it", as DEIGHTON (ed. 1893) says, but I think Tilley is very probably right.—ED.]

arrant] See note on II.i.36.

5. *might haue thee hang'd*] On the construction see FRANZ (3 ed., 1924) §625. Cf. *will haue you ... swindg'd* (l. 24).

7. *Constables*] COWL (ed. 1923): The constables, who were officers of the watch responsible for the keeping of the peace, having arrested Doll, handed her over to the beadles, inferior officers of the parish or Bridewell, whose function was to punish minor offenders.—KEETON (1930, p. 89): To be whipped as rogues and vagabonds.—[Whipping seems a mild punishment for the murder mentioned in ll. 21-2, but perhaps it was only a preliminary; at any rate, a playwright is not called upon to rationalize details of this kind mentioned only in passing.—ED.]

her] I.e. Doll.

8. *Whipping cheere*] ROLFE (ed. 1880): Whipping as her *cheer*, or fare.

8-9. *I warrant her*] See note on II.i.22.

9. *about*] This could mean *because of* (see note on v.i.27) or *in the company of* (see note on III.ii.235).

the Face, which (as a Beacon) giues warning to all the 111
 rest of this little Kingdome (Man) to Arme: and then
 the Vitall Commoners, and in-land pettie Spirits, muster
 me all to their Captaine, the Heart; who great, and pufft
 vp with his Retinue, doth any Deed of Courage: and this 115
 Valour comes of Sherris. So, that skill in the Weapon
 is nothing, without Sack (for that fets it a-worke:) and
 Learning, a meere Hoord of Gold, kept by a Deuill, till
 Sack commences it, and fets it in act, and vse. Hereof 119

113. *Commoners*] *commoners* ii, iii, Huds. i. *this* Q, Pope et cet.
 Johns. i. *this*] *thus* Furness.
 114. *Pufft*] *puffed* Varr. '03, '13, 116. *Sherris*. So,] *sherris*, so Q.
 '21, Sing. Knt, Coll. Dyce, Sta. Hal. 118. *Hoord*] *whoord* Q. *Hoard* F₃F₄
 Cam. Glo. Ktly, Del. Craig, Her. et seq.
 Cowl. 119. *commences*] *commerces* Heath.
 115. *his*] Ff, Rowe, Cap. Sta. Dyce *conjures* Jervis.

extremes] WALKER (*Crit. Exam.*, 1860, i. 236) thinks the final *s* interpolated. SCHMIDT (1874) conjectures *extremest*. But I do not know that the text really needs correction. JESPERSEN (*A Modern English Grammar*, 2 ed., 1922, ii. 43) says: "In M.E. we have a few instances of French adjectives taking the (French) plural ending *s*; in Chaucer ... only when the adjective is placed after its substantive. ... To French law language are due *heirs males*, *letters patents* and ... *by these presents*."—ED.

112. *little Kingdome (Man)*] Man is also compared to a kingdom explicitly in *John* IV.ii.246 and *Caesar* II.i.68, implicitly in *Troilus* II.iii.170, *Macbeth* I.iii.140, and *Coriolanus* I.i.94 ff. The idea is related to that of the microcosm, man as a little world, on which see Miss ANDERSON (1927), pp. 61 ff.

113. *Vitall ... Spirits*] I.e. the vital spirits. BUCKNILL (1860, pp. 158 ff.) quotes *The History of Gargantua and Pantagruel* III. iv: "The heart doth in its left-side ventricle so thinnify the blood, that it thereby obtains the name of spiritual; which being sent through the arteries to all the members of the body, serveth to warm and winnow the other blood which runneth through the veins. ... At last it is made so fine and subtle within the rete mirabile, that thereafter those animal spirits are framed and composed of it; by means whereof the imagination, discourse, judgment, resolution, deliberation, ratiocination, and memory have their rise, actings, and operations."

in-land] *N.E.D.* (*Inland a.*): Of or pertaining to the interior part of a country or region.—COWL (ed. 1923): From the neighbourhood of the heart, the capital of the little kingdom of man.

114. *who*] See note on III.i.24.

great] *N.E.D.* (*Great a.* 4): Full or 'big' with courage, emotion, or pride. Often qualifying *heart*. *Obs.* [Quotes this line.]

116. *Valour ... Sherris*] Cf. *Tempest* III.ii.25-7, "Was there ever a man a coward that hath drunk so much sack as I to-day?"

118. *kept by a Deuill*] STEEVENS (Var. '78): It was anciently supposed that all the mines of gold, &c. were guarded by evil spirits.

comes it, that Prince *Harry* is valiant: for the cold blood 120
 hee did naturally inherite of his Father, hee hath, like
 leane, stirrill, and bare Land, manured, husbanded, and
 tyll'd, with excellent endeauour of drinking good, and (H^v)
 good store of fertile Sherris, that hee is become very hot,
 and valiant. If I had a thoufand Sonnes, the first Principle 125
 I would teach them, should be to forfweare thinne Pota-
 tions, and to addict themfelues to Sack. *Enter Bardolph*.
 How now *Bardolph*?

Bard. The Armie is difcharged all, and gone.

Falst. Let them goe: Ile through Gloucestershire, 130

- | | |
|---|---|
| 120. Harry] Henry Han. ii. | 127. Enter ...] After l. 128 Q. |
| 122. <i>stirrill</i>] <i>sterile</i> Q, Dyce, Coll. | Bardolph] Bardolfe Q. |
| ii, Wh. Hal. Cam. +, Huds. et seq. | 128. Bardolph] <i>Bardolfe</i> Q. Bar- |
| 123. <i>tyll'd</i>] Q, Ff, Rowe, +, Var. | dolph F ₂ . Bordolph Rowe ii. |
| '73, Wh. Huds. Irv. Neil. <i>till'd</i> Cap. | 129. <i>The</i>] <i>Thy</i> F ₄ . |
| et cet. | 130. <i>goe:</i>] <i>goe</i> , Q. <i>go</i> . Cap. et seq. |
| 123-4. <i>good, and ... of</i>] <i>good (and ...</i> | <i>Gloucestershire</i>] <i>Glostershire</i> Q, |
| <i>of</i>) Cap. | Theob. i, Han. Cap. Mal. Steev. |
| 125. <i>Principle</i>] Ff, Rowe, Knt, | Varr. Sing. Knt, Coll. Dyce, Wh. i, |
| Wh. i. <i>humane principle</i> Q, Pope, | Hal. Del. Huds. i. Gloucestershire |
| Theob. Han. Warb. Cap. Cam. Glo. | F ₃ F ₄ , Rowe, Pope, Varr. '78, '85, |
| Wh. ii, Irv. Her. Neil. <i>human prin-</i> | Rann. |
| <i>ciple</i> Johns. et cet. | |

119. *commences*] CAPELL (*Notes*, 1779, p. 180): *I.e.* makes a beginning in't; taps it, as is the vulgar expression, and sets it a running.—TYRWHITT (Var. '78): It seems probable to me, that Shakespeare in these words alludes to the Cambridge *Commencement*; and in what follows to the Oxford *Act*: for by those different names our two universities have long distinguished the season, at which each of them gives to her respective students a complete authority *to use those hoards of learning*, which have entituled them to their several degrees in arts, law, physick, and divinity.—*N.E.D.* (*Commence* v. 4c) bears Tyrwhitt out.

in act] *N.E.D.* (*Act* sb. 4b): *In act*: in the process, in the very doing.

120-5. for ... valiant] TILLEY (*M.L.N.* xxxix, 1924, p. 155) refers this idea to the proverb "Good wine makes good blood".

122. *manured*] *N.E.D.* (*Manure* v. 2): To till, cultivate (land). *Obs.*

husbanded] SCHMIDT (1874): Till[ed], cultivate[d].

123. *endeauour*] SCHMIDT (1874): Effort, labour, exertion.

124. *good store*] *N.E.D.* (*Store* sb. 4): (More fully, *great, good store*), abundance, large number or quantity (of something).

fertile] *N.E.D.* (*Fertile* a. 2): Causing or tending to promote fertility.
fig. [Quotes this line only.]

that] So that. See note on 1.1.198.

125. *Principle*] Q *humane principle*.—ROLFE (ed. 1880): *Humane* is the only spelling of the word in the early eds. even when it is equivalent to the modern

Dol. Ile tell thee what, thou thin man in a Cenfor; I 23
will haue you as foundly fwindg'd for this, you blew-
Bottel'd Rogue: you filthy famish'd Correctioner, if you 25
be not fwing'd, Ile forweare halfe Kirtles.

23. *thee ... thou*] *you ... you* Q, Cam.
+, Irv. Neil.

Cenfor;] Ff, Rowe, Pope, Cap.
cenfor, Q. *Cenfer!* Theob. Warb.
Johns. Varr. Rann, Mal. Steev. Varr.
Sing. Knt, Sta. Ktly. *cenfer*; Han.
censer, Coll. et cet.

24. *fwindg'd*] Ff, Pope, Theob.
Han. Cap. *swingde* Q. *swing'd*
Rowe, Warb. Johns. Varr. Rann, Wh.
Irv. *swinged* Mal. et cet.

this,] *this*,—Cap. Coll. Dyce,
Wh. Hal. Cam. +, Del. Irv. Neil.
this; Huds. i.

24-5. *blew-Bottel'd*] Ff, Rowe i, ii.
blue-bottled Rowe iii, Sta. *blewbottle*
Q, Pope et cet.

25. *Rogue*:] *rogue*, Q, Dyce, Hal.
Cam. +, Huds. et seq.

famish'd] *famished* Varr. '03,
'13, '21, Sing. i, Knt, Coll. Dyce,
Sta. Hal. Cam. Glo. Del. Craig, Her.
Cowl.

26. *swing'd*] Q, Ff, Rowe, Johns.
Varr. Rann, Wh. Irv. *fwindg'd*
Pope, Theob. Han. Warb. Cap.
swinged Mal. et cet.

23. *thin ... Censor*] WARBURTON (apud Theobald, ed. 1733): A *Censer ...* is ... a Perfume-pan. ... I have seen several antique *Censers ...* which, being of Brass, were beat out exceeding thin. In the Middle of the Bottom was rais'd up, in imboss'd Work, with the Hammer, the Figure of some *Saint* in a kind of barbarous hollow *Bass-relief*, the whole Diameter of the Bottom. ... Now this *thin beadle* is compar'd, for his Substance, to one of these *thin* hammer'd *Figures*, with the same kind of Humour that *Pistol* in the *Merry Wives* [1.1.146], calls *Slender* a *laten* Bilboe.—CAPELL (*Notes*, 1779, p. 183): Their ill-shap'd and ill-habited figures furnish Petruchio with a simile for his wife's gown, in [*Shrew* IV.iii.91, "Here's a snip and nip and cut and slish and slash, Like to a censer in a barber's shop"].—STEEVENS (ed. 1793): Dr. Warburton's explanation is erroneous. The embossed figure to which Doll refers, was in the middle of the pierced convex lid of the *censer*. [*Censers* were commonly burned in houses to sweeten the air.].—WHITE (ed. 1859): The thin officer wore some kind of cap which she likened to a censer.—ROLFE (ed. 1880): [White] is probably right.—GOLLANCZ (ed. 1895, p. 166) agrees with White; other editors follow Steevens.—*N.E.D.* (*Censer* *sb.*¹ b): app.=Cassolette [i.e. incense-burner]. (The commentators are not agreed as to exactly what is referred to.)

24. *swindg'd*] ONIONS (1911): Thrash[ed], belabour[ed].

24-5. *blew-Bottel'd*] Q *blewbottle*.—JOHNSON (ed. 1765): A name I suppose given to the beadle from the colour of his livery.

25. *Correctioner*] SCHMIDT (1874): One who inflicts chastisement. [*N.E.D.* quotes no other example.]

26. *halfe Kirtles*] MISS LINTHICUM (1936, pp. 185 f.): The sixteenth-century kirtle worn by women was used over petticoats and farthingale as an outside dress, but a gown or cloak was worn over it. It consisted of a separate bodice, called 'a pair of bodies', and a skirt. ... The skirt of the kirtle was called a 'half-kirtle'. Doll's exclamation ... means that she will give up a necessary part of woman's dress.—[JOHNSON's notion (ed. 1765) that the half-kirtle was the prostitute's uniform is a flight of fancy.—ED.]

- Off.* Come, come, you shee-Knight-arrant, come. 27
Hofst. O, that right should thus o'recome might. Wel
of fufferance, comes ease.
Dol. Come you Rogue, come: 30
Bring me to a Iustice.
Hofst. Yes, come you staru'd Blood-hound.
Dol. Goodman death, goodman Bones.
Hofst. Thou Anatomy, thou.
Dol. Come you thinne Thing: 35
Come you Rascall.
Off. Very well. *Exeunt.* (K4)

27. Printed as verse Craig.
27, 37. *Off.*] Sinck. Q. Bead.
Rowe, +, Cap. Varr. Rann, Coll. ii.
1. Bead. Mal. et cet. (subs.).
28-9. Two lines of verse, the first
ending *might!* Warb. Varr. '78, '85,
Rann, Cowl.
28. *O]* *O God* Q, Coll. Dyce, Wh.
Hal. Cam. +, Del. Huds. Irv. Neil.
o'recome] Ff, Rowe, +, Var.
'73, Knt. *ouercom* Q, Cap. et cet.
might.] might! Q, Pope et seq.
Wel] F2. *Well;* Cap. Varr.
Rann, Mal. Steev. Varr. Sing. Knt,
Sta. Ktly. *wel,* Q, F3F4 et cet.
30. *Come]* *Come,* F4 et seq.
come:] come Q, Rid.
32. *Yes, come]* F2. *Yes, come,* F3F4,
Rowe, +, Knt, Sta. *I come,* Q.
Ay, come, Dyce, Hal. Cam. +, Huds.
Irv. Neil. *Ay; come,* Cap. et cet.
staru'd] Q, Ff, Rowe, +, Cap.
Varr. Rann, Wh. Irv. Neil. *starved*
Mal. et cet.
34. *Anatomy]* Ff, Rowe, Knt.
Atomy Q, Pope et cet.
35-6. *Come ... Come]* *Come,* ...
Come, F3F4 et seq.
37. *Exeunt]* Om. Q.

28. O ... *might]* TILLEY (*S.A.B.* v, 1930, p. 106): In these words she manages to say the opposite of what she intends ... by transposing the words of the old proverb, "*Might overcomes right.*"—[On the proverb see JENTE (1926), No. 232.]

29. *of ... ease]* Proverbial. See JENTE (1926), No. 303.
sufferance] SCHMIDT (1875): Distress, misery, suffering.
ease] *N.E.D.* (*Ease sb.* 2): Comfort, convenience; *formerly* also, advantage, profit, and in stronger sense, pleasure, enjoyment.

33. *Goodman]* See note on v.iii.81.

34. *Anatomy]* Q *Atomy*.—*N.E.D.* (*Atomy*¹ 2): {f[rom] *Anatomy* by aphæresis of *an-*, due to its being taken for the indef. article} An 'emaciated or withered living body, a walking skeleton [quoting this line as its earliest example; but *anatomy* is similarly used earlier, e.g. in *Errors* v.i.238].—[See p. 507.]

35. *Thing]* See note on iv.v.76.

36. *Rascall]* See note on ii.iv.43.

Scena Quinta.[gg7^b]*Enter two Grooms.*

2

1. Scena ...] Om. Q. Scæna Quinta.
F₂. *Scene VII.* Pope, Han. Warb.
Johns. *Scene V.* Rowe, Cap. et seq.
[a publick Place near *Westminster*-Abbey. Theob. Han. Warb. Johns.
Var. '73 et seq. (except Irv.). *Westminster*. Near the Abbey. A
Plat-form: Spectators on either Side.
Cap. A Public Place near Westminster Abbey; a concourse of peo-

ple. Irv.

2. Enter ...] Ff, Rowe. Enter
strewers of rushes. Q. Enter certain
Grooms, strewing Rushes. Cap. Enter
three *Grooms*, strewing rushes.
Dyce ii, iii, Huds. i. Enter three
Grooms, *strewers of rushes*. Kit.
Enter two *Grooms*, strewing rushes.
Pope et cet.

v.v.] STEEVENS (Var. '73, appendix): A similar scene occurs in [*The Famous Victories*, sc. ix]. Falstaff and his companions address the king in the same manner and are dismissed as in the play of Shakespeare.—AX (1912, p. 98): The King, in [*The Famous Victories*], is not nearly so severe as in Shakespeare.—See also Holinshed, p. 542 below, and Stow, p. 551.]

OECHELHÄUSER (1885, i. 90): At the end of the play, in the encounter between Falstaff and the young king, the comic plot, which hitherto has been only loosely connected with the historical plot or has developed in contrast to it (as a parody parallel, as Ulrici says), is fused with it and breaks under its weight, leaving only those fragments which are worked out in *Henry V.*—HERFORD (ed. 1928): We here reach the logical issue of the action, as Shakespeare conceived and designed it, but one ... not entirely consonant with the sympathies which have been awakened in its course. ... In [the] first manifestation of his intentions toward his companions Henry's peremptory dismissal may be supposed to gain an access of sharpness from the presence of the Chief-Justice, to whom he has just made his formal and emphatic profession of deference. The consignment of the whole gang to the Fleet by the direct action of the Chief-Justice gives added emphasis to the king's public volte-face. The scene closes with an anticipation of the matter of the ensuing play.

QUILLER-COUCH (*Sh.'s Workmanship*, 1917, p. 132): I have often tried to make excuses for this scene. To be sure, no excuses are needed: for a king must be a king, and no decent king can have a Falstaff about him. And yet ... it is curious to observe that just at this time—almost, as accurately as one can fix it, when he handed Doll Tearsheet over to the beadles and dismissed Falstaff to the Fleet,—Shakespeare was preparing to leave London, buying property in Stratford, applying for a coat-of-arms, and generally (as they say) turning respectable. It may be no more than a coincidence: I hope that it is.—[On the rejection of Falstaff, see pp. 584 ff.]

QUILLER-COUCH (*op. cit.*, p. 132): Henry V was not crowned at Westminster Abbey; the ceremony took place at Exeter Hall.

2.] On the F stage-direction see p. 512. On the indefiniteness of the Q stage-direction see p. 491.—This business of the grooms establishes the locality of the scene.—ED.

1. *Groo.* More Rufhes, more Rufhes. 3

2. *Groo.* The Trumpets haue founded twice.

1. *Groo.* It will be two of the Clocke, ere they come 5
from the Coronation. *Exit Groo.*

Enter Falstaffe, Shallow, Pistoll, Bardolfe, and Page.

Falstaffe. Stand heere by me, M. Robert Shallow, I will
make the King do you Grace. I will leere vpon him, as 9

3. 1. *Groo.*] 1 Q.

4. 2. *Groo.*] 2 Q.

5. 1. *Groo.*] 3 Q. Third Groom.
Dyce ii, iii, Huds. i, Kit.

It will] *Twill* Q. 'Twill Cap.
Cam. +, Dyce ii, iii, Huds. Irv. Neil.
of the] Ff, Rowe, +, Var. '73,
Dyce i, Hal. a Q. o' Cap. et cet.

Clocke, ere] *clock: here* Anon.
apud Cam.

6. *Coronation.*] Ff, Rowe, Knt.
coronation, dispatch, dispatch. Q.
coronation. First Groom. *Dispatch,*
dispatch. Dyce ii, iii, Huds. i. *coro-*
nation: dispatch, dispatch. Pope et cet.

Exit Groo.] F₂. Om. Q. Ex-
eunt, Itrewing. Cap. Exeunt

Grooms. F₃F₄ et cet. (subs.).

7. Enter] Trumpets found, and the
King, and his traine passe ouer the
stage: after them enter Q, Neil.
Enter, to a Stand, Cap.

Page] the Boy Q, Pope, +,
Varr. Rann. the Page Cap. Mal.
Steev. Varr. Sing. Knt, Coll. Dyce,
Sta. Wh. i, Hal. Ktly, Del. Huds.
Craig.

7, 96. Bardolfe] *Bardolph* Rowe et
seq.

8. Robert Shallow,] *Shallow*, Q.
Shallow; Cap.

9. *Grace.*] Ff, Johns. Var. '73,
Coll. Wh. i, Ktly, Del. Irv. Craig,
Neil. *grace*, Q. *Grace:* Rowe et cet.

3. *Rushes*] JOHNSON (ed. 1765): At ceremonial entertainments, it was the custom to strew the floor with rushes.—STEEVENS (ed. 1793): In the present instance, however, the rushes are supposed to be scattered on the pavement of a street, or on a platform.

4.] COWL (ed. 1923): Implies that the third or final flourish of trumpets announcing the King's arrival may be immediately expected, when it would be too late to strew rushes.

5. 1. *Groo.*] Q 3.—COWL (ed. 1923): As ... [this] speech is a reply to the objection made in the second speech to the first speaker's call for more rushes, it would appear that [this] speech should be assigned to the first speaker.—[The change from third to first groom may signify only the elimination of one small part in the theater.—ED.]

6. *Coronation*] Q *coronation, dispatch, dispatch.*—See note on II.iv.15.

7.] CAMBRIDGE EDITORS (1864, p. 488): It seems probable from the stage-direction of the Quarto, that the king first crossed the stage in procession to his coronation, which is supposed to take place during the dialogue between Falstaff and the others, and that on his second entrance he appeared with the crown on his head.—[See p. 511.]

9. *do you Grace*] *N.E.D.* (*Grace sb.* 1d): *To do* (a person, a thing) *grace:* to do honour *to*.

leere] SCHMIDT (1874): Smile.—*N.E.D.* (*Leer v.* 1): To look obliquely or askance; to cast side glances. Now only, to look or gaze with a sly, immodest,

he comes by: and do but marke the countenance that hee 10
will giue me.

Pistol. Bleſſe thy Lungs, good Knight.

Falst. Come heere *Pistol*, ſtand behind me. O if I had
had time to haue made new Liueries, I would haue be- 15
ſtowed the thouſand pound I borrowed of you. But it is
no matter, this poore ſhew doth better: this doth inferre
the zeale I had to ſee him.

Shal. It doth ſo.

Falst. It ſhewes my earneſtneſſe in affection. 19

10. *he*] *a* Q. 'a Cap. Varr. '78, '85,
Rann, Mal. Steev. Varr. Sing i,
Dyce ii, iii, Huds. i. *a'* Cam. Glo.
Irv. Craig, Her. Cowl.

12. *Bleſſe*] *God bleſſe* Q, Mal. Steev.
Varr. Sing. Coll. et seq.

13. *O*] [*To Shallow.*] *O* Coll. Wh. i,
Dyce ii, iii, Del. Huds. i (subs.).

14. *Liueries,*] *liueries:* Q. *liveries!*
Rid.

15. *you.*] *you,* Q. *you.* [*To*
Shallow.] Johns. Varr. Rann, Mal.
Steev. Varr. Sing. Knt, Dyce i, Sta.
Hal. Ktly.

15. *it is*] Ff, Rowe, +, Var. '73,
Dyce i, Hal. *tis* Q. 'tis Cap. et cet.

17-25. *him.* ... *affection.* ...
devotion. ... *me.*] *him.* ... *affec-*
tion: ... *devotion.* ... *me.* Cap.
him,— ... *affection,—* ... *devotion,—*
... *me,—* Dyce, Hal. Huds. i (subs.).
him. ... *affection,—* ... *devotion,—*
... *me,—* Cam. +, Ktly, Irv. Neil.
(subs.).

18. *Shal.*] *Pift.* Q.

19. *in*] Ff, Rowe, Knt, Sta. *of* Q,
Pope et cet.

or malign expression in one's eye. [Quotes this line.]—COWL (ed. 1923):
Look languishingly.

vpon] At. See FRANZ (3 ed., 1924) §497. '.

10. *countenance*] *N.E.D.* (*Countenance sb.* 7): Demeanour or manner to-
wards others as expressing good or ill will. *Obs.*

14. *to ... Liueries*] I.e. to have new liveries made.

14-5. *bestowed*] *N.E.D.* (*Bestow v.* 4b): To lay out, expend, spend. *Obs.*
[Quotes this line, but assigns it to *Errors*, 1590.]

16. *inferre*] *N.E.D.* (*Infer v.* 4): To imply.

18. *Shal.*] Q gives this speech to Pistol. Modern editors not only follow
F here but also transfer l. 20 and l. 22 to Shallow. It is difficult to make out
Sh.'s intention. This line must belong to Shallow, for the latter part of Fal-
staff's previous speech is obviously addressed to him; furthermore, as JOHNSON
(ed. 1765) says, "the repetition of *it doth* [20, 22] suits *Shallow* best". On the
other hand, I cannot think that 20 and 22 are obviously inappropriate to
Pistol. His speaking of them in King Cambyſes' vein might be just as funny,
in its way, as Shallow's inane repetition in its way. I am a little inclined to
trust to F here: since it is obviously right at 18 and 27, where the speech-
prefixes of Q are wrong or defective, there is a fair chance that it is right
throughout the passage. I cannot find an explanation for Q's mistakenly
attributing three speeches to Pistol and F's repeating the mistake twice but
not the third time. But if the distribution of F is correct, the error in Q at this
line might be the result of attraction exercised by the preceding and following
Pistol prefixes.—ED.

Pist. It doth so.

20

Fal. My deuotion.

Pist. It doth, it doth, it doth.

Fal. As it were, to ride day and night,

And not to deliberate, not to remember,

Not to haue patience to shift me.

25

Shal. It is most certaine.

Fal. But to stand stained with Trauaile, and sweating
with desire to see him, thinking of nothing else, putting
all affayres in obliuion, as if there were nothing els to bee
done, but to see him.

30

Pist. 'Tis *semper idem*: for *obsque hoc nihil est*. 'Tis all

20. *Pist.*] Q, Ff, Rowe, Pope,
Theob. Warb. Johns. Varr. Rann,
Coll. Wh. i. *Shal.* Seq. Han. et cet.

22. *Pist.*] Q, Ff, Rowe, Theob.
Warb. Johns. Var. '73, Coll. Wh. i.
Shal. Seq. Han. et cet.

23-5. Prose Q, Pope et seq.

26. *most*] Q. *best best*, Cam. +,
Irv. Neil.

27. *Fal.*] Om. Q (adding this speech
to the preceding).

29. *affayres*] *affaires else* Q, Theob.
Warb. et seq.

31-3. Two lines of verse, the first
ending est: Ktly.

31. *idem*:] Ff, Rowe, +, Cap. Var,
'73 (subs.). *idem* Wh. i. *idem*, Q.
Var. '78 et cet.

obsque] Q, Cap. Cam. +, Neil.
absque Ff et cet.

est.] Ff, Rowe, +, Var. '73,
Coll. Wh. i, Del. Neil. *est*, Q. *est*:
Cap. et cet.

'*Tis*] *Fal.* '*Tis* Ritson, Mal.
conj.

all] Om. Q. *all in all, and all*
Warb.

25. *shift*] ONIONS (1911): Refl. to put on fresh clothes.

26. *most*] On the difference between Q and F see p. 507.

31. *semper idem*] VERPLANCK (ed. 1847) takes this as an heraldic motto
(see next note).—R. B. SHARPE (1935, p. 95): The motto most used by Queen
Elizabeth.

obsque ... est] VERPLANCK (ed. 1847): In the absence of authority, I
take them all [*semper idem*, this, and '*tis all* &c.] to be heraldic devices, then
familiar, (as the "*semper idem*" certainly was,) such as Pistol would be likely
to have observed, as well as Shakespeare's audiences, in the pageants and
processions of the day; and they are jumbled together quite in Pistol's vein, to
the great edification of Justice Shallow.—CAMPBELL (1859, pp. 90 f.): Pistol is
made to utter an expression used, when the record was in Latin, by special
pleaders in introducing a special traverse or negation of a positive material
allegation of the opposite side, and so framing an issue of fact for the deter-
mination of the jury;—*absque hoc*, "without this that;"—then repeating the
allegation to be negatived. [CUNINGHAM (*T.L.S.* 17 July 1930, p. 592) re-
peats this explanation and elaborates it most exquisitely, concluding that
"Pistol's meaning is that the legal phrase '*absque hoc*' is nothing to the point,
and that no exception can be pleaded to Sir John's declaration of loyalty—no
defence or plea can be valid against his pleading". But if what Pistol says

in euery part.

32

Shal. 'Tis fo indeed.

Pist. My Knight, I will enflame thy Noble Liuer, and
make thee rage. Thy *Dol*, and *Helen* of thy noble thoghts 35
is in bafe Durance, and contagious prifon: Hall'd thi-

34-5. *My ... rage.*] Q, Ff, Rowe, Pope, Theob. Han. Warb. Wh. i. Two lines of verse ending *will ... rage.* Ktly. Two lines ending *liuer, ... rage.* Johns. et cet.

34. *Knight*] *knights* Wh. ii.
enflame] *inflame* Q, Steev. et seq.

35. *rage.*] *rage*, Q.

35-9. *Thy ... troth.*] Q, Ff, Rowe,

Wh. i. Five lines of verse ending *thoughts ... prifon; ... hands. ... fnake, ... truth.* Pope, +, Sta. Ktly. Six lines ending *thoughts, ... prifon; ... thither ... hand:— ... fnake, ... truth.* Cap. et cet.

36. *Hall'd*] *halde* Q. *Hal'd* F4, Cap. Dyce, Sta. Hal. Wh. ii, Irv. Craig, Neil. *Haled* Cam. Glo. Huds. i, Her. Cowl. *Hauld* Pope et cet.

makes sense—and I am not convinced that Cuninghams argument really invests it with sense—Shallow's fatuous endorsement of it (l. 33) loses more than half of its humor.—The words mean "except for this there is nothing". F₂ corrects the false Latin of Q and F, but, as the CAMBRIDGE EDITORS (1864, p. 485) say, the mistake may have been intentional.—ED.]

31-2. 'Tis ... part] WARBURTON (ed. 1747): The sentence [i.e. maxim] alluded to is, 'Tis all in all, and all in every part. And so doubtless it should be read. 'Tis a common way of expressing one's approbation of a right measure to say 'tis all in all. To which this phantastic character adds, with some humour, and all in every part: which, both together, make up the philosophic sentence, and compleat the absurdity of Pistol's phraseology.—MALONE (apud Steevens, ed. 1793): The allusion, if any allusion there be, is to the description of the soul. So, in *Nosce Teipsum*, by Sir John Davies, 1599 [*Complete Poems*, ed. Grosart, 1876, i. 27]: "Some say, *Shee is all in all, and all in part.*" Again, in Drayton's *Mortimeriados* [1168-9], 1596: "And as his soule possesseth head and hart, Shee's all in all, and all in every part."—RITSON (Var. '03): In *The Phoenix Nest*, &c. 4to. 1593 [ed. Macdonald, 1926, p. 20] we find, "*Tota in toto, & tota in qualibet parte.*"—CLARKE (ed. 1865): Pistol uses a Latin expression ... and then goes on to allude to an English proverbial phrase, 'All in all, and all in every part;' which he seems to give as its free rendering. [DEIGHTON (ed. 1893), HERFORD (ed. 1899), Miss PORTER (ed. 1911), Miss WINSTANLEY (ed. 1918), and COWL (ed. 1923) all agree with Clarke.]—COWL (ed. 1923): [The proverb] was used to signify absolute identity or perfection.

34-9.] WHITE (ed. 1859): This speech ... is plainly but bombastic measured prose.

34. *Liuer*] See note on I.ii.161-2.

35. *Helen*] COWL (ed. 1923): The name of Helen of Troy was frequently applied jocularly to a wife or mistress.

36. contagious] I.e., *pestilential* (N.E.D., Contagious a. 5) or *pernicious, noxious* (6).

Hall'd] Q *halde*.—N.E.D. quotes this line under *Haul* v. 1, of which *hall* is the only 16th-century spelling. *Halle* is also a spelling of *hale*, but, accord-

ther by most Mechanicall and durty hand. Rowze vppe 37
 Reuenge from Ebon den, with fell Alecto's Snake, for(K4^v)
Dol is in. Pistol, speakes nought but troth.

Fal. I will deliuer her. 40

Pistol. There roar'd the Sea: and Trumpet Clangour
 founds.

*The Trumpets found. Enter King Henrie the
 Fift, Brothers, Lord Chiefe
 Iustice.* 45

37. *most Mechanicall and]* *me-
 chanick* Pope, +.

hand.] F₂, Ktly, Irv. Neil.
hands. F₃F₄, Rowe, +, Var. '73.
hand: Q, Cap. et cet.

38. *with]* *and* Rowe iii.

39. *is]* s F₃. 's F₄, Rowe.

troth] *truth* Q, Pope et seq.

40. [The trumpets found. Mal.
 Shouts within, and the trumpets
 found. Steev. Varr. Sing. Knt, Coll.
 Dyce, Sta. Wh. Hal. Cam. +, Ktly,
 Del. Huds. Irv. Craig. (subs.).

41. *roar'd]* *roared* Q.

Sea:] *sea*, Q, Cap. Var. '78 et
 seq.

43. [Scene VIII. Pope, Han. Warb.
 Johns.

43-5. The Trumpets ... Iustice.] Ff,
 Rowe (subs.). Enter the King and
 his traine. Q. The Trumpets found.
 Enter the King and his train. Pope,
 +, Varr. Rann. Flourish of Trum-
 pets, &c. Enter the *King*, and Train
 of Nobles, &c. in Proceffion; the *Lord
 Chief Justice* among them. Cap.
 Enter the *King*, the *Princes*, the *Earl
 of Westmoreland*, the *Lord Chief
 Justice*, and others of the King's
 train, Irv. The trumpets sound.
 Enter the *King* and his train, the
Lord Chief Justice among them. Neil.
 Enter the King, and his train, the
Chief Justice among them. Mal. et
 cet. (subs.).

44. Fift] Fifth F₄, Rowe.

ing to *N.E.D.*, not as late as the 16th century. Many editors read *hal'd* or
haled.

37. *Mechanicall]* *N.E.D.* (Mechanical *a.* 2): Of persons: Engaged in manual
 labour. Hence, characteristic of this class, mean, vulgar (*obs.*) [quoting this
 line].—[The constables of the time were working men who followed their usual
 occupations except when called upon to discharge the duties of their office.]

37-8. *Rowze vppe Reuenge]* HERFORD (ed. 1899): Probably an allusion to
 the *Spanish Tragedy*, Act IV end, where the Ghost's cry, 'Awake Revenge'
 (or Alecto) is four times reiterated.

38. *fell]* See note on IV.v.223.

Alecto's Snake] LEE (ed. 1908): Alecto was one of the three Furies, who
 is described as crowned with snakes in Virgil's *Aeneid*, vii. 346. Cf. *Antony*
 II.v.40: "like a Fury crown'd with snakes."

39. *in]* SCHMIDT (1874):=In prison. [This line is the earliest example of
 the sense quoted by *N.E.D.* (In *adv.* 6a).]—COWL (ed. 1923): *Sc.* in Bridewell.

41-2. *Trumpet ... sounds]* COWL (ed. 1923): Perhaps an echo of *Edward III*
 v.i.[149]: "There sound the Trumpets clangor in the aire."

43-5.] On the F stage-direction see p. 511.

Falst. Saue thy Grace, King *Hall*, my Royall *Hall*. 46
Pist. The heauens thee guard, and keepe, most royall
 Impe of Fame.
Fal. 'Saue thee my sweet Boy.
King. My Lord Chiefe Iustice, speake to that vaine 50
 man.
Ch.Iust. Haue you your wits?
 Know you what 'tis you speake?
Falst. My King, my Ioue; I speake to thee, my heart.
King. I know thee not, old man: Fall to thy Prayers: 55
 How ill white haire become a Foole, and Iester?

46. *Saue*] Ff, Rowe, Knt. *God* 52, 101, 110, 113. *Ch. Iust.*] *Iust.*
faue Q, Pope et cet. Q.
 47. *heauens*] *Heav'ns* Rowe iii, +. 52. [to *Fal.* Cap.
 49. '*Saue*] Ff, Rowe, Knt. *God* 56. *become*] *becomes* Q.
faue Q, Pope et cet. *Iester?*] *iestler*, Q.
 52-3. One line Q, Pope et seq.

46, 54.] DELIUS (*Jahrbuch* v, 1870, p. 256): Falstaff, who, up to the appearance of the king, has spoken as usual in prose, now rises to blank verse in his enthusiastic greeting of the new monarch.

48. *Impe*] *N.E.D.* (*Imp sb.* 3): Scion (esp. of a noble house). *Obs.* since 17th c.—SCHMIDT (1874): Used only by Armado, Holofernes, and Pistol.—ONIONS (1911): Used affectedly.

50-1.] See Mrs. Stewart's interpretation of this line and of 52-3, p. 591 below.

50. *My ... Iustice*] CLARKE (ed. 1865): The very selection made by the new king of the person whom he desires to reply in his name to Falstaff, suffices at once to denote his changed relations between himself and the latter.

vaine] LEE (ed. 1908): Foolish.

54. *My King, my Ioue*] MALONE (ed. 1790) quotes Daniel's *Complaint of Rosamond* (1594), l. 239: "Doost thou not see, how that thy King (thy *Ioue*) Lightens forth glory on thy darke estate ...?"—CHARLTON (*Rylands Bulletin* xix, 1935, p. 49) would strongly accentuate the first *my* and the *I* following these vocatives.

heart] See note on v.iii.23.

55. *I ... not*] BIRCH (1848, p. 252) points out the curious fact that " 'I know thee not' ... are the words Jesus is to use to those who claim acquaintance with him in heaven, on the score of having been admitted to be his greatest friends upon earth".—SPRAGUE (1935, p. 150) points out that here, at long last, is the fulfilment of the ironical reply, "I do, I will", with which the prince answers Falstaff's "banish plump Jack, and banish all the world" (*1 Henry IV* II.iv. 458-64).—SQUIRE (1935, p. 189): A masterpiece of dramatic compression.

56.] COWL (ed. 1923) quotes Spenser's *Faerie Queene* I.viii.33: "Old sire ... How ill it sits with that same siluer hed In vaine to mocke".—QUILLER- COUCH (*Sh.'s Workmanship*, 1917, p. 132): White hairs may not become a fool and a jester, but no more does a growing beard excuse a cold prig.

become] On Q *becomes* see note on I.iii.114.

I haue long dream'd of such a kinde of man, [gg7^{va}]
 So furfeit-fwell'd, fo old, and fo prophane: 58
 But being awake, I do despise my dreame.
 Make leffe thy body (hence) and more thy Grace, 60
 Leaue gourmandizing; Know the Graue doth gape
 For thee, thrice wider then for other men.
 Reply not to me, with a Foole-borne Iest, 63

57. *dream'd*] *dreampt* Q. *dreamt* Sing. Dyce i, Sta. Hal. Cam. +, Ktly,
 Rid. Kit. Irv. Craig, Neil.

59. *awake*] *awakt* Q. *awaked* Cam. 62. *men.*] *men*, Q. *men*:— Cap.
 Glo. Her. Cowl. *awak'd* Irv. Craig, Varr. Rann, Mal. Steev. Varr. Sing.
 Neil. Knt, Sta.

dreame.] *dreame*, Q. 63. *Foole-borne*] *Fool-born* F₂F₄ et
 60. (*hence*)] (*hencel*) Theob. Warb. seq.
hence, Pope, Han. Johns. Var. '73, *Iest*,] Q, Ff, Johns. *jest*. Neil.
Iest; Rowe et cet. (subs.).

58. *surfeit-swell'd*] SCHMIDT (1875): Tumefied by gluttony.—COWL (ed. 1923) quotes Nashe's *Pierce Penilesse* (ed. McKerrow, 1904-10, i. 201): "surfit-swolne Churles".

60. *hence*] *N.E.D.* (Hence *adv.* 4): Henceforward. *arch.* and *poet.*

Grace] *N.E.D.* (Grace *sb.* 13b): In persons: Virtue.—[Cf. II.iv.354.]

63.] WARBURTON (apud Theobald, ed. 1733): I cannot help observing on this Passage, as one of *Shakespeare's* grand Touches of Nature. The *King*, having shaken off his Vanities, in this Scene reproves his old Companion Sir *John* for his Follies with great Severity. He assumes the Air of a Preacher; ... bids him seek after Grace, &c. and leave gourmandizing. But that Word, unluckily presenting him with a pleasant [i.e. humorous] Idea, he can't forbear pursuing it in these Words,—*Know, the Grave doth gape for thee thrice wider*, &c. and is just falling back into *Hal* by an humorous Allusion to *Falstaff's* Bulk: but He perceives it an once, is afraid Sir *John* should take Advantage of it, so checks both himself and the Knight with *Reply not to me with a Fool-born jest*; and resumes the Thread of his Discourse, and moralizes on to the End of the Chapter. This, I think, is copying Nature with great Exactness, by shewing how apt Men are to fall back into old Customs; when the Change is not made by degrees, as the Habit itself was, but determined of all at once, on the Motives of Honour, Interest, or Reason.—TIECK (c. 1794; *Das Buch*, 1920, p. 250): Because of his severity, it is all the more unbecoming for the king to make one of his customary jokes himself and thus challenge Falstaff to a merry retort, and in the same instant to squelch him again.—MAGINN (*Beniley's Miscellany* i, 1837, pp. 496 f.): [His own experience and the caution of Poins (II.iv.301-3)] instruct him that ... if the old master-spirit be allowed one moment's ground of vantage, the game is up ... Hastily, therefore, does he ... [forbid], by an act of eager authority,—what he must also have felt to be an act of self-control,—the outpouring of those magic sounds, which, if uttered, would, instead of a prison becoming the lot of Falstaff, have conducted him to the coronation dinner, and established him as chief depositary of what in after days was known by the name of backstairs influence.

Prefume not, that I am the thing I was,
 For heauen doth know (fo shall the world perceiue) 65
 That I haue turn'd away my former Selfe,
 So will I those that kept me Companie.
 When thou dost heare I am, as I haue bin,
 Approach me, and thou shalt be as thou was't
 The Tutor and the Feeder of my Riots: 70
 Till then, I banish thee, on paine of death,
 As I haue done the rest of my Misleaders,
 Not to come neere our Person, by ten mile.
 For competence of life, I will allow you,
 That lacke of meanes enforce you not to euill: 75
 And as we heare you do reforme your felues,
 We will according to your strength, and qualities, 77

65. *heauen*] *Heav'n* Rowe iii, +. ... *qualities*,— Cap. Varr. '78, '85,
God Q, Coll. Dyce, Sta. Wh. Hal. Rann, Mal. Steev. Varr. Sing. Sta.
 Cam. +, Del. et seq. Ktly (subs.). *will*, ... *qualities*,
 66. *I haue*] *as I've* Word. Rowe et cet.
 69. *was't*] *wast*, Q, F₄ et seq. *your*] *our* Rowe i.
 73. *mile*] *miles* Pope, +, Varr. *strength*,] *strengths* Q, Theob.
 Rann, Coll. iii. Warb. Johns. Cam. +, Irv. Neil.
 75. *euill*] *euills* Q, Neil. *Strength* Rowe, Pope, Han. Var. '73,
 76. *reforme*] *redeeme* Ff, Rowe. Var. Knt, Coll. Dyce, Wh. i, Hal.
 77. *will* ... *qualities*,] Q, Ff. *will* ... Ktly, Del. Huds. i, Craig.
qualities Pope, +, Varr. '73. *will*,—

Foole-borne] SCHMIDT (1874): -born or -borne? foolish from the birth, or tolerated by none but fools?—ONIONS (1911): (?) proceeding from a fool.

66. **turn'd away**] *N.E.D.* (Turn v. 68c): To send away, dismiss; *spec.* to dismiss from service. [Quotes *Merry Wives* 1.iii.4, "I must turn away some of my followers".]

68.] DEIGHTON (ed. 1893): *Sc.* which you will never hear.

71–8. **Till ... aduancement**] As STEEVENS (Var. '73) and MALONE (ed. 1790) notice, this casting off of his old companions by the king is mentioned by Hall, Stow, Holinshed and *The Famous Victories*. See below, pp. 527, 542, 551. Hall's account is the original of Holinshed's.—AX (1912, p. 97): In the play, the preferment is more naturally promised only upon their reformation, which is not taken into consideration in [Holinshed].—[Preferment upon reformation is promised, more or less definitely, in Stow and *The Famous Victories*.—ED.]

73. **mile**] See note on II.i.131.

74. **competence**] *N.E.D.* (Competence 2): An adequate supply, a sufficiency of. *Obs.* [Quotes this line as its earliest example.]

life] *N.E.D.* (Life sb. 1d): That which is necessary to sustain life. *Obs.*

allow] *N.E.D.* (Allow v. 13): To give an allowance to (a person). *Obs.*

[Quotes no example before *a* 1677.]

75. **euill**] Q *euills* is perfectly intelligible, and it is perhaps more likely that

Giue you aduancement. Be it your charge (my Lord) 78
 To see perform'd the tenure of our word. Set on. (L)
Exit King. 80

Fal. Master *Shallow*, I owe you a thousand pound.

78. *Be it*] *Be't* Pope, +, Dyce ii, iii, Huds. i.

[to the Chief Justice. Cap. Sta. Coll. iii.

79. *tenure*] *tenour* Rowe ii, iii et seq. *our*] *my* Q, Neil.

Set on.] Separate line Pope et seq.

80. *Exit ...*] Om. Q. Ex. King, &c. Pope, +, Varr. Rann, Cam. +, Irv. Neil. (subs.). Exeunt *King*, and his Train. Cap. et cet. (subs.).

81. [*Scene IX.* Pope, Han. Warb. Johns.

81, 84, 92, 95. *Fal.*] John Q.

F would accidentally leave off the *s* than that Q would add it because of the attraction exercised by *meanes*.—ED.

77. *qualities*] *N.E.D.* (Quality *sb.* 2b): An accomplishment or attainment.

79. *tenure*] See note on IV.i.14.

our] This, the royal plural, is no doubt more consonant with the preceding sentence, but Q *my* is really unexceptionable.—ED.

Set on] See note on I.iii.115. On the lineation see p. 510.

80.] On the stage-business see p. 511.

81.] RÖTSCHER (1864, pp. 73 f.): In complete freedom [*Falstaff*] rises superior to the change which his fortunes have undergone, for assuming the point of view of his creditor, he himself reminds *Shallow* of the thousand pounds, now reduced in value to nothing. ... Whoever sees in this reminder of *Falstaff's* only a trick of quick thinking to forestall *Shallow's* dunning and to arouse a feeling of confidence in *Falstaff* robs this speech of its exquisite humor and debases it into a common trick. Rather it is ... a stroke of his freedom of humor, which is able to surmount even the most severe catastrophe with unabated strength.—CLARKE (ed. 1865): Could *Falstaff's* utter defeat and humiliation be more admirably shown than by those few words,—admitting a debt? But his spirits soon rally; and he almost immediately becomes his own confident self again,—patronising his debtor [*sic*], and securely, grandly easy.—ROSE (*N.S.S. Trans.* 1880-6, p. 19): That immense intellect of a lazy, self-indulgent man, in the very first moment of disaster—when the King suddenly turns upon him—does the very best thing. Who but Shakspeare would have made *Falstaff's* first words “Master *Shallow*, I owe you a thousand pound”—would have made his intellect, at such a hopeless time, so swiftly think out the only possible way of turning off so public a disgrace?—MOULTON (1903, p. 204): We turn to hear the first words of a crushed man: and what we hear is one more flash of the old humour.—PYRE (1916, p. 71): Surely, [*Moulton's* idea] is only one side of the matter and not, perhaps, the most important one. The subsequent history of *Falstaff* shows he was hard hit; but “(So tight he kept his lips compressed, Scarce any blood came through) You looked twice ere you saw his breast Was all but shot in two.”—QUILLER- COUCH (*Sh.'s Workmanship*, 1917, p. 132): When the King has done, *Falstaff* turns to Master *Shallow* with a wrung face. And—the mischief of it—there cracks a great heart.—STOLL (*Sh. Studies*, 1927, p. 488): He puts on a bold

Shal. I marry Sir *Iohn*, which I beseech you to let me 82
haue home with me.

Fal. That can hardly be, M. *Shallow*, do not you grieue 85
at this: I shall be sent for in priuate to him: Looke you,
he must feeme thus to the world: feare not your aduance-
ment: I will be the man yet, that shall make you great.

Shal. I cannot well perceiue how, vnlesse you should [gg7^{vb}]
giue me your Doublet, and stufte me out with Straw. I
beseech you, good Sir *Iohn*, let mee haue five hundred of 90
my thoufand.

Fal. Sir, I will be as good as my word. This that you
heard, was but a colour. 93

82. *I marry*] *Ah marry* Pope ii.
Yea marry Q, Dyce, Hal. Cam. +,
Huds. Irv. Neil.

84. *Shallow*,] *Shalow*: Q. *Shallow*.
Rowe et seq.

86. *world*:] Q, Ff, Dyce, Hal. Cam.
+, Huds. Irv. *World*. Rowe et cet.

86-7. *aduancement*] *aduancements*
Q, Cam. Glo. Wh. ii, Irv. Craig, Her.
Neil.

88. *well*] Ff, Rowe, Knt, Sing. ii,
Cam. +, Ktly, Irv. Neil. Om. Q,
Pope et cet.

should] Om. Q, Pope, +, Cap.
Varr. Rann, Mal. Steev. Varr. Sing. i,
Dyce, Hal. Huds. i. *would* Rowe i,
ii.

92. *word*.] Ff, Rowe, +, Var. '73,
Neil. *worde*, Q. *word*: Cap. et cet.

93. *colour*.] *colour*,—Theob. Warb.

face as he receives the public rebuff at the hands of the king; and he jests on gamely, perhaps brazenly, as he gives Shallow the thin satisfaction of a formal acknowledgment, *coram* Pistol and Bardolph, of his debt.—COLLINS (ed. 1927): [This] is the same half-crazed clutching at a straw as Lear's "Pray you, undo this button" [v.iii.309].—Frl. RICHTER (*Sh.'s Gestalten*, 1930, pp. 45 f.): Sh. leaves it to the actor to make evident the effect of the sudden rejection on Falstaff. Baumeister broke down under it, half unbelieving, half paralyzed. As we hear of his repentant death in Henry V, this interpretation may be justified. The symbolically heightened scene serves to characterize both of the principal figures: Hal shows the first signs of his political adroitness, his sense of kingship; Falstaff, the last, the decisive token of his attachment, of a spark of better manhood.—[See also Bradby's interpretation, p. 597 below, and the comments on the rejection in general (pp. 584 ff.).]

a thousand pound] WHITE (ed. 1883): A sum which a Shallow would and could hardly have lent to a Falstaff; for it was equal at least to \$50,000 now.

84-7.] QUILLER-COUCH (*Tales*, 1900, p. 257): The old knight answered pitifully, and strove to reassure himself.

86. *feare*] *N.E.D.* (Fear v. 8a): To be apprehensive about, to fear something happening to (*obs.*).

93. *colour*] *N.E.D.* (Colour sb. 12): A specious or plausible reason or ground; fair pretence, pretext, cloak.—[Cf. i.ii.227.]—DELIUS (ed. 1857) suggests a pun on *collar* = halter.—COWL (ed. 1923) notes the pun on *dye* and quotes 2 *Henry VI* III.i.236: "That he should die is worthy policy; But yet we want a colour for his death".

Shall. A colour I feare, that you will dye, in Sir *Iohn*.

Fal. Feare no colours, go with me to dinner: 95

Come Lieutenant *Pistol*, come *Bardolfe*,

I shall be sent for soone at night.

Ch. Iust. Go carry Sir *Iohn Falstaffe* to the Fleete, 98

94. *colour*] *collor* Q.

I feare, that] *that I feare* Q,

Cam. +, Irv. Craig, Neil.

dye, in] *die in* Q. *dye in*, Ff et seq.

95-7. Prose Pope et seq.

96. *Lieutenant*] *lieftenant* Q.

Bardolfe,] Q, Rowe. *Bar-*
dolph. Pope, +, Var. '73, Coll. Wh. i,
Ktly, Irv. Neil. *Bardolph*: Cap. et
cet.

96-7. [Enter Iustice / and prince
Iohn Q.

97. [Enter Chief Iustice and Prince

Iohn. Pope, +. Re-enter the Chief
Iustice, and prince *Iohn.* Varr. Rann
(subs.). Re-enter Prince *Iohn*, and
the *Chief Iustice*; Officers with them.
Cap. Mal. et seq. (subs.).

98. *Ch. Iust.*] *Iustice* Q.

Falstaffe] *Falstafse* Q.

Fleete,] Q, Ff, Rowe, Pope,
Theob. Han. Warb. Var. '73, Coll. i,
Wh. i. *Fleet.* Johns. Irv. Neil.
fleet; Cap. Varr. '78, '85, Rann. *Fleet*;
Mal. et cet. (subs.).

[to the Officers. Cap.

95. *Feare no colours*] *N.E.D.* (*Colour sb.* 7d): *To fear no colours*, to fear no
foe, hence gen. to have no fear.—COLLIER (ed. 1858) quotes *Twelfth Night*
I.v.4-5, "he that is well hanged in this world needs to fear no colours". In
this phrase *colours* = military flags.

96. *Lieutenant*] DYCE (ed. 1866, iv. 514) seems to be the only editor who has
noticed *Pistol*'s sudden promotion. He is inclined to attribute it to "inatten-
tion" on the part of Sh. I should feel sure that *Pistol*'s lieutenancy was a
part of the bounty *Falstaff* promises him in v.iii were it not that this allusion
to it in passing, the only mention of it, might easily fail to impress itself on an
audience.—ED.

96-7.] On the omission from F of the Q stage-direction see p. 511.

97. *soone at night*] *N.E.D.* (*Soon adv.* e): Early, betimes; before the time
specified or referred to is much advanced.

98-9.] JOHNSON (ed. 1765): I do not see why *Falstaff* is carried to the Fleet.
We have never lost sight of him since his dismissal from the king; he has
committed no new fault, and therefore incurred no punishment; but the differ-
ent agitations of fear, anger, and surprise in him and his company, made a good
scene to the eye; and our author, who wanted them no longer on the stage, was
glad to find this method of sweeping them away.—DOUCE (1807, i. 478 f.):
We must suppose ... that the chief justice had far exceeded his royal master's
commands on this occasion, or that the king had repented of his lenity. ...
On the stage this scene may very well be spared. The audience will be better
pleased at the poor knight's retiring with his companions under the impression
that the king's behaviour to him has been necessarily disguised. No one will
wish to see him *punished*.—SKOTTOWE (1824, i. 164): The dismissal of *Falstaff*
... is conformable to Holinshed and the old play; but his commitment to the
Fleet is an act of severity volunteered by Shakspeare.—CLARKE (ed. 1865):
That this summary consignment of *Falstaff* to a London prison originates with

[98-9.]

the Lord Chief Justice Gascoigne's own feeling of remembered annoyance at Sir John's former wit-triumphs over him, and not with the king's will, is proved by the sentence the king himself pronounced [ll. 71-3].—ROLFE (ed. 1880): The king ... doubtless reversed the hard sentence afterwards; for we find Falstaff and his friends all at liberty in the opening scenes of *Henry V.*—BOAS (1896, p. 277): The hitherto invincible Sir John is borne away crushed.—[See also Bradley, pp. 586 ff. below.]—AX (1912, p. 96): We shall try to give a reason for this second punishment ... Falstaff does not, and cannot believe in the first measures of his royal Hal, and thinks the King's words to be "a colour". Therefore, it was necessary to give him a more palpable stroke which no longer admitted of misinterpretation. Perhaps this chastisement may also be considered as a tragic [i.e. ironical—ED.] fulfilment of the fat knight's hope: "I shall be sent for soon at night".—MRS. STEWART (12 *N. & Q.* ii, 1916, pp. 2 f.) [arguing in favor of the arrangement of F, by which the chief justice apparently does not leave the stage at l. 80]: How would the King have looked if, after receiving this charge [ll. 78-9], the Chief Justice had calmly continued his course in the procession, leaving Falstaff to the freedom of his will? One thing, perhaps, the Justice might have done. He might have executed all the arrangements for Falstaff's allowance and banishment immediately; but he was not prepared to sacrifice the festivities of the coronation for the sake of his old antagonist; therefore, having received full authority, he prefers to make [Falstaff's] person secure in the meantime, and attend to the details later. The episode may be looked upon, perhaps, as the revenge of the Lord Chief Justice, and in this light is dramatic enough for Shakespeare's purpose. The two old men have been brought into frequent opposition ..., and the opposition reaches its climax in the words of Prince Clarence [*sic*] to the Chief Justice after the death of Henry IV [v.ii.41-2]. But the tables are turned, and Falstaff can no longer browbeat authority ... There is no appearance of vindictiveness in the Chief Justice. He orders Falstaff temporarily to the Fleet, but it is probably by a good-natured afterthought that he adds: "Take all his company along with him." ... [Falstaff] begins to expostulate, but in F there are no marks of exclamation to give the tragic note, and he is interrupted courteously enough by the Chief Justice ... [The] words [of Prince John, ll. 105 ff.] would be quite inappropriate if a different fate had just been assigned to the chief of these followers.—PRIESTLEY (1925, p. 91): The order to imprison Falstaff and his company in the Fleet is probably partly the expression of a sudden resentment and partly the result of a desire to add force to his [i.e. the king's] speech to the bewildered knight.—BRADBY (*Short Studies*, 1929, p. 67): The mere fact that Justice Shallow is swept off to the Fleet with his debtor, as one of the "gang," seems to suggest that this episode was meant to be taken hilariously.—COLLINS (ed. 1927): There is no apparent reason, except for the sake of dramatic climax, why Falstaff should be committed to prison.

98.] RITSON (apud Steevens, ed. 1793, viii. 595): "Carry Sir John Oldcastle to the Fleet". [See note on II.iv.365.]

carry] *N.E.D.* (Carry *v.* 5b): To take by force, as a prisoner or captive [quoting this line].

the Fleete] SUGDEN (1925, p. 194): This famous prison lay on the east

Take all his Company along with him.

Fal. My Lord, my Lord.

100

Ch. Iust. I cannot now speake, I will heare you foone:

Take them away.

Pist. *Si fortuna me tormento, spera me contento.*

Exit. Manet Lancaster and Chiefe Iustice.

Iohn. I like this faire proceeding of the Kings:

105

100. *Lord.*] Q, Ff, Rowe, Pope, Han. *lord*— Coll. Ktly, Del. Craig. *lord*,— Theob. et cet. (subs.).

101-2. Prose Q, Pope, +, Var. '73.

101. *foone*:] *foone*, Q. *soon*. Rowe, +, Var. '73 et seq.

102. [exeunt. Q.

103. Si ... contento.] Ff, Rowe, Pope, Theob. Johns. Si fortuna me tormenta spero contenta. Q. Si fortuna me tormenta, il sperare me contenta. Han. Warb. Si fortuna me tormenta, spera me contenta. Var. '73. Se fortuna me tormenta, il sperare me contenta. Coll. Wh. i. Se fortuna mi tormenta, lo sperare mi contenta. Dyce, Hal. Huds. i, Irv. Se fortuna me tormenta, la speranza me contenta. Sta. Si fortuna me tormenta, spero contenta. Cam. Glo. Craig, Her. Cowl. Se fortuna me

tormenta, *ben* sperato me contenta. Ktly. Si fortune me tormento, sperato me contente. Del. Si fortuna me tormento, spera me contenta. Wh. ii. Si fortuna me tormenta, spera contenta. Neil. Si fortuna me tormenta, spero me contenta. Cap. et cet.

104. Exit. ... Iustice.] Ff. Om. Q. Exeunt. ... Iustice. Rowe i, ii. Exeunt. Manent *Lancaster* and Chief Justice. Rowe iii, +, Varr. Rann. Exeunt all but Prince John and the Chief-Justice. Cam. +, Irv. Neil. Exeunt *Fal. Sha. Pis.* Page, Bar. and Officers. Cap. et cet.

105, 111, 114. *Iohn.*] Q, Ff. Lan. Rowe, +, Varr. Rann, Cam. +, Huds. Irv. Craig, Neil. Pr. J. Cap. P. John. Mal. et cet. (subs.).

side of the Fleet Ditch, London, a little north of the junction of Ludgate Hill and Fleet St.

101-2.] Printed as prose in Q and, I think, doubtfully intended as verse.

103.] See note on II.iv.179-80.

105-9.] CLARKE (ed. 1865): Very characteristic is this speech of the cold-blooded Prince John! He, like the lord chief justice, has old wit-scores to pay off against Falstaff, and now rejoices in his disgrace; but he puts a demure face on the affair, and applauds the "fairness" of the "proceeding," while saying nothing about the extreme manner in which the king's orders are carried out. The very way in which he uses the word "banish'd," and in which Gascoigne coolly rejoins, "And so they are," to our minds conveys the quiet understanding with which these two personages tacitly agree to thus revenge their old grudges against the former favourite of Prince Hal.—ROLFE (ed. 1880): Even the cold-blooded John of Lancaster seems to endorse the merciful policy of the king, and to assume that the orders to carry Falstaff and his company to the Fleet are not to interfere with it. Possibly they were put in prison only until arrangements should be made for carrying out the king's purposes concerning them.—MISS PORTER (ed. 1911): This lets it be known that the Justice has acted altogether in accordance with the King in sending Falstaffe and his men to prison and to trial for their long pending offence, and that while public justice will thus be respected, means will be taken to temper justice later on

He hath intent his wonted Followers 106
 Shall all be very well prouided for:
 But all are banisht, till their conuerfations
 Appeare more wise, and modest to the world.
Ch.Iust. And fo they are. 110
Iohn. The King hath call'd his Parliament,
 My Lord.
Ch.Iust. He hath.
Iohn. I will lay oddes, that ere this yeere expire,
 We beare our Ciuill Swords, and Natiue fire 115
 As farre as France. I heare a Bird fo sing,
 Whose Muficke (to my thinking) pleas'd the King.
 Come, will you hence? *Exeunt* 118

FINIS.

- | | |
|---|---|
| 107-8. <i>all ... all</i>] Om. Ff, Rowe. | Craig, Neil. <i>France</i> , Q. <i>France</i> : |
| <i>all ... they</i> Pope, +, Var. '73. | Cap. et cet. |
| 109. <i>to</i>] <i>in</i> Ff, Rowe. | <i>heare</i>] <i>heard</i> Q, Ff et seq. |
| 111-2. One line Q, Pope et seq. | 117. <i>pleas'd</i>] <i>pleased</i> Cam. Glo. |
| 115. <i>fire</i>] <i>fier</i> Q. | Huds. i, Her. Cowl. |
| 116. <i>France</i>] Ff, Rowe, +, Var. | 118. <i>Exeunt</i>] Om. Q. |
| '73, Coll. i, ii, Wh. i, Ktly, Del. Irv. | |

with mercy, but not with the indulgence and favor for which Sir John is fain to hope.—RIDLEY (*Commentary*, 1936, p. 46): The rejection of Falstaff was inevitable, and Shakespeare indicates, by one of those light touches at which he is so skilful, that it achieved its object. Lancaster's comment ... is the last word about it.

106. *wonted*] *N.E.D.* (*Wonted ppl.a.*): Accustomed, customary, usual. Now *arch.* and *U.S.*

108. *conuersations*] *N.E.D.* (*Conversation* 6): Behaviour, mode or course of life. *arch.*

111.] AX (1912, p. 97): Lancaster's words ... can be supported by the chronicle [p. 542 below].

114-8.] AX (1927, p. 97): These words, as they occur here, might make us believe that this war with France immediately followed the accession of Henry V. The French expedition was however not undertaken before 1415.

115. *Ciuill Swords*] SCHMIDT (1874): Swords borne in civil war.—COWL (ed. 1923): The arms of citizens.

116. *I ... sing*] Proverbial.

117. *to my thinking*] *N.E.D.* (*Thinking vbl.sb.* 2): *to my thinking*: = in my opinion [quoting this line].

118.] MALONE (ed. 1790): Our author seems to have been as careless in the conclusion of the following plays as in that before us. In *The Tempest* the

[118.]

concluding words are, "—Please you, draw near." In *Much Ado about Nothing*: "—Strike up, pipers." In *Love's Labour's Lost*: "—You that way, —we this way." In the *Winter's Tale*: "hastily lead away." In *Timon of Athens*: "Let our drums strike." In *Hamlet*: "Go, bid the soldiers shoot."—STEEVENS (ed. 1793): That there is no apparent full and energetic close to any of the plays enumerated by Mr. Malone, is undeniable; but perhaps the epilogue spoken in the character of *Prospero*, the dance which terminates *Much Ado about Nothing*, a final and picturesque separation and procession of the personages in *Love's Labour's Lost* and the *Winter's Tale*, the symphony of warlike instruments at the end of *Timon*, and the peal of ordnance shot off while the survivors in *Hamlet* are quitting the stage, might have proved as satisfactory to our ancestors as the moral applications and polished couplets with which so many of our modern dramattick pieces conclude.—PALMER (*Noctes Shakespearianæ*, 1887, p. 271) names as other plays which end with a direction to the actors "as to the manner or object of their leaving the stage or their destination": *Much Ado*, *Hamlet*, *Timon*, *Coriolanus*, *Love's Labour's Lost*, *Tempest*, *Winter's Tale*, *Richard II*, *2 Henry VI*, *3 Henry VI*, *Caesar*, *Measure*.



[gg8]

EPILOGVE.

(L^v)

FIRST, my Feare: then, my Curtsie: last, my Speech.
 My Feare, is your Displeasure: My Curtsie, my Dutie:
 And my Speech, to Begge your Pardons. If you looke for a
 good speech now, you vndoe me: For what I haue to say, is 5
 of mine owne making: and what (indeed) I should say, will
 (I doubt) prooue mine owne marring. But to the Purpose,
 and so to the Venture. Be it knowne to you (as it is very
 well) I was lately heere in the end of a displeasing Play, to pray your Patience
 for it, and to promise you a Better: I did meane (indeede) to pay you with this, 10
 which if (like an ill Venture) it come vnluckily home, I breake; and you, my gen-
 tle Creditors lose. Heere I promist you I would be, and heere I commit my Bodie
 to your Mercies: Bate me some, and I will pay you some, and (as most Debtors do)
 promise you infinitely.

If my Tongue cannot entreate you to acquit me: will you command me to vse 15
 my Legges? And yet that were but light payment, to Dance out of your debt: But
 a good Conscience, will make any possible satisfaction, and so will I. All the Gen-
 tlewomen heere, haue forgiuen me, if the Gentlemen will not, then the Gentlemen
 do not agree with the Gentlewomen, which was neuer seene before, in such an As-
 sembly. 20

One word more, I beseech you: if you be not too much cloid with Fat Meate,
 our humble Author will continue the Story (with Sir Iohn in it) and make you
 merry, with faire Katherine of France: where (for any thing I know) Fal-
 staffe shall dye of a sweat, vnesse already he be kill'd with your hard Opinions:
 For Old-Castle dyed a Martyr, and this is not the man. My Tongue is wearie, 25
 when my Legs are too, I will bid you good night; and so kneele downe before you:
 But (indeed) to pray for the Queene.

1. [*Spoken by a Dancer.* Pope, +, Cap. Varr. Rann, Mal. Steev. Varr. Sing. Knt, Dyce, Sta. Hal. Cam. +, Ktly, Huds. et seq. *By one that can dance.* Coll. ii, iii.

2-3. Curtlie ... Curtlie] *curfie* ... *curfy* Q. Curtefie ... Curtefie Ff, Rowe. courtesy ... courtesy Coll. Cam. Glo. Del. Irv. Her. *cursy* ... *cursy* Kit.

4. Pardons] *pardon* Craig.

5. me:] *me*, Q.

6. (indeed) I ... *lay*] *indeed* (I ... *lay*) Q.

fhould] *shall* Huds. i (Walker conj.).

10. Better:] *better*. Pope, +, Var. '73 et seq.

did meane] *meant* Q, Cam. +, Irv. Neil.

12. lose.] *loose*, Q. *lose*: F₄.

promist] *promisde* Q. *promis'd* Cap. Wh. Irv. Neil. *promised* Rowe et cet.

14. infinitely.] *infinitely: and so I kneele downe before you; but indeed, to pray for the Queene.* Q, Rid.

15. entreate] *intreate* Q.

me:] *mee*, Q, F₁F₄ et seq.

16. debt:] Ff, Rowe, Pope, Theob. Han. Warb. Cap. Coll. Wh. i (subs.).

debt, Q. *debt*. Johns. et cet.

17. will] *woulde* Q, Cam. +, Irv. Neil.

18. forgiuen] *forgotten* Ff, Rowe. me,] Q. *me*; Ff et seq. (subs.). Gentlemen will] *Gentlewomen* will Ff, Rowe i.

19. Gentlewowen] F₁.

before] Om. Q, Rid.

21. you:] *you*, Q. *you*. Cap. Var. '78 et seq.

cloid] *clayed* Varr. '03, '13, '21, Sing. Knt, Coll. Dyce, Sta. Hal. Cam. Glo. Ktly, Del. Craig, Her. Cowl.

23. *Katherine*] Ff, Rowe, Knt, Ktly, Irv. Catharine Theob. Han. Warb. Johns. Mal. Huds. i. Catherine Cap. Var. '73. *Katharine* Q, Pope et cet.

24. kill'd] *killed* Varr. '03, '13, '21, Sing. i, Knt, Coll. Dyce, Sta. Hal. Cam. +, Del. Craig.

he] *a* Q, Huds. ii. *a'* Cam. +, Irv. Craig. 'a Dyce ii, iii, Huds. i, Neil.

with] *by* Hal.

25. *a*] Om. Q.

and] —*but* Cap.

26-7. night; ... *Queene.*] *night*. Q, Rid.

27. [End with a dance. Coll. conj.

Ep.] JOHNSON (ed. 1765): This epilogue was merely occasional, and alludes to some theatrical transaction.—MAGINN (*Bentley's Miscellany* i, 1837, p. 508): I consider this epilogue to be in blank-verse, but some slight alterations should be made.—WHITE (ed. 1859): This Epilogue was, in my opinion, not written by Shakespeare, and the speaker, who was a dancer, seems to imply as much, by saying that it is of his own making. ... It is a manifest and a poor imitation of the Epilogue to *As You Like It*. ... The purpose of the introduction of this Epilogue, the latter part of it at least, I believe to have been merely the double announcement made in the last paragraph,—that *Falstaff* was not Oldcastle, and that the author would continue "the story" ... The Epilogue was probably spoken on occasion of the change of the fat knight's name.—HALLIWELL-PHILLIPPS (*Outlines*, 5 ed., 1885, p. 587): The suggestion that this epilogue was not composed by Shakespeare is unsupported by any kind of evidence, and that it was written before the death of Elizabeth is proved by the concluding words.—O. F. ADAMS (Irving ed., 1888, iii. 425): [The intimation] that Shakespeare thought of "continuing the story with Sir John in it" ... is perhaps the strongest evidence that the epilogue was not his composition, but a mere manager's attempt to propitiate the audience with the prospect of a favourite's reappearance in a new play.—KENNEDY (*Nineteenth Century* xxxix, 1896, p. 319): We note that the epilogue itself is not written by Shakespeare,

but by the dancer who pronounces it, who distinctly says that it is of his 'own making.' This is the more remarkable as all the other epilogues to Shakespearean plays are obviously written by Shakespeare himself. As the author must have been in London at the time of this production, it seems to point to his having definitely refused to pen an epilogue containing a promise that he did not intend to fulfil [i.e. to continue the story with Sir John in it]. ... We may conjecture, *as a conjecture merely*, that, when it was announced to Shakespeare that in spite of him the continuation of the play with Sir John in it would be promised to the audience and the queen, he replied that if this were done he would kill off Falstaff at the opening of the forthcoming play, and that the epiloguist was preparing the playgoers for this contingency in his suggestion that the fat knight might 'die of a sweat' on the French campaign.—AINGER (1905, i. 137): Probably not [written] by the poet himself, but supplied by the management of the theatre.—MASEFIELD (1911, p. 119): At the end of the play there is an epilogue in prose, touching for this reason, that it is one of the few personal addresses that Shakespeare has left to us. In the plays the characters speak with a detachment never relaxed. They belong to the kingdom of vision, not to the mind through which they came. In this epilogue Shakespeare speaks for all time directly to his hearers, whoever they may be.—COWL (ed. 1923, p. xiv): [White's] criticism loses sight of the limitations of the epilogue as a literary form, its conventional character and the fewness of its topics. The appeal to the women to influence the men in favour of the play, which alone is common to the Epilogues to *As You Like It* and *2 Henry IV*, was a stock device of the epilogue-writer. The Epilogue to *2 Henry IV* in literary merit does not fall below the general standard of such compositions in contemporary drama, or even that of the Epilogue to *As You Like It*.

2-17.] J. C. COLLINS (*Gentleman's Magazine* 1880, p. 737): [This] passage, for example, will, in point of purity, rhythm, and composition, bear comparison with any paragraph in Addison.

2. *Curtsie*] *N.E.D.* (Courtesy *sb.* 8): The action of inclining, bowing, or lowering the body. *Obs.*

5. *vndoe*] See note on 11.i.22.

6. *what*] *COWL* (ed. 1923): Whatever, anything.

7. *doubt*] *N.E.D.* (Doubt *v.* 5b): To fear, be afraid (that something uncertain will take or has taken place). *arch.* and *dial.*

marring] The antithesis between *make* and *mar* was conventional.

8. *Venture*] *SCHMIDT* (1875): A hazard, an undertaking of chance and danger.

9. *a displeasing Play*] Attempts have naturally been made to identify this, hopeless as such attempts must be with nothing but intuition as a guide. *CAPELL* (ed. 1768, i. 54) thought it was *The Famous Victories*; according to *MISS PORTER* (ed. 1911), Marshall—F. A. Marshall, I suppose—guessed *Richard II*; *DONOVAN* (1923, pp. 15 ff.), *A Midsummer-Night's Dream*, because it is "the most delightful of plays for reading, but one of the most difficult for effective acting" and because of Robin's words: "If you pardon, we will mend. ... We will make amends ere long" (v.i.418, 423); an anonymous writer in the *T.L.S.* (30 Aug. 1923, p. 561), *As You Like It*; *BROOKS* (1937, p. 370), *Love's Labour's Won*, i.e. *All's Well*.

pray] *N.E.D.* (Pray *v.* 3): To ask or beg (a thing) with supplication.

11. *Venture*] *N.E.D.* (*Venture sb.* 4): A commercial speculation.—[Specifically, a cargo exported (or possibly imported) on speculation.—ED.]

unluckily] SCHMIDT (1875, p. 1418): Adverb for adjective.

breake] SCHMIDT (1874): Become bankrupt.

13. *Bate*] *N.E.D.* (*Bate v.*² 6b): To strike off or take away (a part of): to deduct, subtract [quoting this line].

some] SCHMIDT (1875): Something.—[See FRANZ (3 ed., 1924) §354.]

14. *infinitely*] *Q infinitely: and so I kneele downe before you; but indeed, to pray for the Queene.* See l. 27, textual notes.—FLEAY (*Biog. Chron.*, 1891, ii. 183): [There are really two epilogs: the first ends here.] This Epilogue, "of mine own making," must have been spoken by Shakespeare himself (in the character of Prince John?) [at court]; the second Epilogue [ll. 15–27] (for public performance) is spoken by a dancer, and refers to "our author." ... The 1623 editor, not seeing that there are two Epilogues in the prompter's copy, has mixed them by transferring the "pray for the Queen" to the end of the second one. [This cannot be: "If my Tongue cannot entreate you to acquit me" has no meaning without what precedes it.—ED.]—GOLLANCZ (ed. 1895): It seems probable ... that the epilogue originally ended there, and that the remaining lines were added somewhat later. One is strongly tempted to infer that the additions to the epilogue were called forth by the success of the first and second parts of the play of *Sir John Oldcastle*, written evidently to vindicate the character of Falstaff's original, and put on the stage [by the rival Admiral's men] as a counter-attraction to *Henry IV*, hence the words, added in a spirit of playful defiance, 'for Oldcastle died a martyr, and this is not the man' (l. 25). The first part of *Sir John Oldcastle* was performed for the first time about the 1st of November 1599.—HERFORD (ed. 1899): It has been plausibly inferred that [ll. 15–26] was introduced somewhat later; it cannot have been much later, since *Q* was published in 1600. There is little doubt that the shorter version belonged to the original text of the play, and that the addition was made when the name 'Falstaff' was finally substituted for that of 'Oldcastle.'—COWL (ed. 1923, pp. xvi f.) [replying to Herford]: But it is more likely, in the absence of proof that 2 *Henry IV* was written before the substitution of the name Falstaff for that of Oldcastle, that the passage in the Epilogue was added—if, indeed it is to be regarded as an interpolation—when the new play promised by the author was already in an advanced stage of preparation for the theatre and it was felt desirable to interest the patrons of 2 *Henry IV* in the forthcoming production of *Henry V*. It is possible, however,—and I think probable,—that the passage in question is not an interpolation, but an integral part of the Epilogue, as that composition was originally written. It was perhaps excised after the production of *Henry V* when the allusion to that work as a forthcoming play would have lost its point. ... In the case of the Epilogue, the printer of the Quarto may have inadvertently printed the last two paragraphs, not observing that a "cut" was indicated by the transposition of the final words.—CHAMBERS (*Wm. Sh.*, 1930, i. 381 f.): The *Epilogue*, originally short, as the prayer for the Queen left in error by *Q* at the end of the first paragraph shows, has been extended by two other paragraphs, of which one introduces a dance, and the other an apology ... F completes the revision, by transferring the prayer to the end of the third paragraph.—RIDLEY (ed. 1934): The *Q* order is surely the right one. Here the

speaker kneels; at the end he is dancing.—[This epilog may have been strictly occasional, i.e. it may have been spoken only once or but a few times. I cannot imagine a theatrical troupe's apologizing repeatedly for a late displeasing play.—ED.]

15. *entreate*] *N.E.D.* (*Entreat* v. 10): To persuade by pleading. *Obs.*

16. *light*] *N.E.D.* (*Light* a. 17): Easy to pay. [With a quibble on the sense *nimble*.]

17-20. *All ... Assembly*] Cf. *As You Like It* Ep. 10-5: "I charge you, O women, for the love you bear to men, to like as much of this play as please you: and I charge you, O men, for the love you bear to women,—as I perceive by your simpering, none of you hates them,—that between you and the women the play may please."

22. *our humble Author*] CLARKE (*Sh. Key*, 1879, p. 690): The only two instances we can recall where there is direct introduction of [Sh.'s] actual identity, in the whole course of his plays, are [this and *Henry V* Ep. 2].

will ... it] J. Q. ADAMS (*Life*, 1923, p. 232): From this announcement we may infer that the dramatist intended to amuse the public with one more—and the last—representation of Falstaff in his humors; and, in order to get rid of him for ever, planned to end his life in the sweat of some arduous exploit in France. But before he could carry out this promise, his intentions were interfered with by [the queen's command to show Falstaff in love].—[There are many comments on Sh.'s failure to keep this promise, which, however, are much more pertinent to *Henry V* than to this play.]

22-3. *make ... France*] *Henry V* III.iv, v.ii.

23. *for ... know*] So far as I know. See FRANZ (3 ed., 1924) §484.

24. *sweat*] LEE (ed. 1908): An allusion either to the sweating sickness or to venereal disease.—MAX FÖRSTER (*Jahrbuch* lii, 1916, p. 220) votes for the venereal disease, or rather for the cure by sweating, and COWL (ed. 1923) for the plague. But isn't this the man who "sweats to death, And lards the lean earth as he walks along" (1 *Henry IV* II.ii.104-5)?—ED.

25. *For ... man*] This means: "the character in this play is not intended to represent Sir John Oldcastle, the good Lord Cobham". It has, of course, been interpreted otherwise, but I cannot repeat here the discussion of the point, for which see *Variorum 1 Henry IV*, pp. 447 ff.—ED.

26-7. *and ... Queene*] On the custom of kneeling to pray for the Queen at the end of a play, a custom apparently falling into disuse at this time, see CREIZENACH (1916), p. 277. If the custom was going out of use, perhaps it was more easily possible for the actor to trick the audience into thinking he knelt in supplication to it.

27. *But (indeed)*] DEIGHTON (ed. 1893): But—said with arch fun—it is not to you that I kneel, but to pray for the queen.—ONIONS (1911, s.v. *Indeed*): In an adversative clause, emphasizing the real fact in opposition to what is false.

APPENDIX

APPENDIX

THE TEXT

I. THE QUARTO (1600)

A. THE PUBLICATION OF Q

The first record of Q is the entry in the Stationers' register, which reads as follows (Arber's *Transcript* iii. 170):

23 Augusti [1600]

Andrewe Wyse	Entred for their copies vnder the handes of the
William Aspley	wardens Two bookes. ... Thother the second parte
	of the history of kinge henry the IIIJ th with the
	humours of Sir john ffallstaff: Wrytten by master
	Shakespere xij ^d

It is now generally agreed that the publication of the play was regular and fully authorized by its owners, the Chamberlain's men. POLLARD (*Sh.'s Fight*, 1917, p. 51) thus explains the reasons which prompted them to sell it: "In 1600 the Chamberlain's men apparently had reason to fear piracy, and at the same time, owing to the Order in Council of 22nd June restricting their performances to two a week, were more inclined to sell. They therefore ... sold *Much Ado* to Andrew Wise and William Aspley, and with it 2 *Henry IV*." J. Q. ADAMS (1923, p. 519) adds: "Since the Chamberlain's Men had recently put themselves to no little trouble and expense in an effort to block the publication of several of [the plays disposed of in 1600], we may suspect that they gave them to the press reluctantly, and only in order to prevent further piracies."

B. FIRST ISSUE (Q_a)

1. Description

THE / Second part of Henrie / the fourth, continuing to his death, / and coronation of Henrie / the fift. / With the humours of fir Iohn Fal-/staffe, and swaggering / Piftoll. / As it hath been fundrie times publikely / acted by the right honourable, the Lord / Chamberlaine his seruants. / Written by William Shakespeare. / [Ornament] / LONDON / Printed by V[alentine]. S[ims]. for Andrew Wise, and / William Aspley. / 1600. /

Head-title: The second part of Henry the fourth, / *continuing to his death, and coro-/nation of Henry the / fifth.*

Running-title: *The second part of Henry the fourth.*

Collation: A-K⁴, L² (L² blank).

POLLARD (*T.L.S.* 21 October 1920, p. 680) infers from the irregular occurrence of roman F in speech-prefixes (normally set in italics) that two compositors set up the play and identifies some of the pages composed by each.

2. Register of Copies

The following ten copies of Q_a are known to exist. I list them according to the numbers assigned them in the Bartlett & Pollard *Census* (revised ed., 1939); the descriptions of condition for the most part follow those given by Miss Bartlett in 4 *Library* xvi, 1935, p. 170. Copies marked with an asterisk I have collated; those marked with an obelus I have examined but not collated—I have only ascertained their readings in the places where other copies are known to vary; the rest I have not seen.

B. & P. 324: an imperfect copy in the Bodleian Library, Oxford.

*B. & P. 325: a fragment (sheet E, 4 leaves) in the British Museum.

B. & P. 326: the Crichton-Stuart copy (perfect).

*B. & P. 327: a perfect copy in the Folger Shakespeare Library, Washington, D.C.

B. & P. 328: a perfect copy in the Hunterian Museum, Glasgow.

*B. & P. 329: the Church copy (slightly imperfect) in the Henry E. Huntington Library, San Marino, Calif. It contains a number of additions and alterations, mostly of stage-directions, in a hand or hands described by Halliwell-Phillipps, a former owner, in a note on the fly-leaf as "undoubtedly contemporary with Shakespeare".

B. & P. 330: the Kemble-Devonshire copy (slightly imperfect), now owned by Bernard Quaritch, Ltd., London.

†B. & P. 331: a perfect copy, which also contains E₃, E₄, E₅, E₆ of Q_b. It was formerly owned by the Duke of Roxburghe, Reginald Heber, Lord Vernon, and R. S. Holford, and is now the property of the Rosenbach Co., Philadelphia.

†B. & P. 332: the Penn-Perry copy (imperfect), in the possession of the Rosenbach Co.

*B. & P. 333: Capell's copy (perfect), in the library of Trinity College, Cambridge.

C. SECOND ISSUE (Q_b)

1. Description

Title-page, head-title, running-title: identical with Q_a.

Collation: A-D⁴, E⁶, F-K⁴, L² (L² blank).

In this issue, E₃ and E₄ have been reset to admit III.i, omitted from the first issue, and two additional leaves (E₅, E₆) have been added to accommodate that part of III.ii which originally occupied E₃ and E₄. The arrangement is as follows:

	<i>First Issue</i>	<i>Second Issue</i>
E3 ^r :	II.iv.339-78	II.iv.339-70
E3 ^v :	II.iv.379 to end; III.ii.1-30	II.iv.371 to end; III.i.1-14
E4 ^r :	III.ii.31-69	III.i.15-46
E4 ^v :	III.ii.70-107	III.i.47-77
E5 ^r :		III.i.78 to end; III.ii.2-3
E5 ^v :		III.ii.4-39
E6 ^r :		III.ii.40-73
E6 ^v :		III.ii.74-107

POLLARD (*T.L.S.* 21 Oct. 1920, p. 680): [In Q_b the printer was under the necessity of including a scene] which contains 108 lines, including three broken into two halves, and also a stage direction capable of being set up in two lines, making the equivalent of 113 in all. As he was printing 36 lines to a page this gave him new copy (in addition to that on the four pages of leaves E3, E4 [of Q_a]) sufficient for three pages and five lines ($3 \times 36 + 5 = 113$) normally set up—*i.e.*, a page and five lines too much to go on one extra leaf and 31 lines short of what he wanted for two. As the lesser evil he faced the problem of setting up eight pages, when he had only enough copy for seven and one-seventh. Sims accomplished his task, without notably disfiguring his page, by:—

Shortening eight pages from 36 to 35 lines*	8
Setting his stage directions in the middle of the page, with blank spaces before and after	13
Printing one stage direction on a new line	1
Printing three one-line stage directions in two lines apiece	3
Overrunning six lines (II.iv.351; III.ii.10, 14, 58, 76, 84)	6
	—
Total number of lines thus provided	31

2. Register of Copies

B. & P. 334: Malone's copy (perfect), in the Bodleian Library.

*B. & P. 335: a perfect copy, formerly owned by Steevens and King George III, in the British Museum. BARTLETT & POLLARD note that the two stubs of the cancelled leaves in sheet E are visible in this copy.

B. & P. 336: Garrick's copy (slightly imperfect), in the British Museum.

†B. & P. 337: the Halliwell-Huth copy (slightly imperfect), in the possession of the Elizabethan Club, New Haven, Conn.

*B. & P. 338: the Heber-White copy (perfect), in the Folger Shakespeare Library.

†B. & P. 339: an imperfect copy in the Folger Shakespeare Library.

B. & P. 340: an imperfect copy, formerly owned by W. A. White, in the Harvard College Library.

*B. & P. 341: the Devonshire copy (perfect), in the Huntington Library. This copy is the basis of the Griggs facsimile (see p. xiv).

* HART's statement (*Sh. and the Homilies*, 1934, p. 179) that the printer reduced slightly the *width* of the page from E3 to E6 appears to be a mistake.—ED.

*B. & P. 342: the Locker-Church copy (perfect), in the Huntington Library. From a "rhomboidal mark" drawn in ink on sig. B2^r in this copy and from other evidence APPLETON MORGAN (*Shakespeariana* viii, 1891, pp. 114-6) concludes that this copy was "used as an actor's or prompter's copy, and that the rhomboidal mark was ... intended as a sort of plat of the stage, showing the positions of ... the Chief Justice, Falstaff and Page at the opening of the scene". If this is true and the sketch goes back to a time near Sh.'s, it is very interesting as showing the shape of the stage.

†B. & P. 343: the Bridgewater copy, now in the Huntington Library.

†B. & P. 344: an imperfect copy (with B₂, B₃, E₁, E₂, I₁-I₄, L₁ in facsimile) from the collection of Lord Dufferin, now in the possession of the Rosenbach Co.

D. VARIANTS IN DIFFERENT COPIES OF Q

In the copies of Q examined, the following variants occur:

The inner form of sig. C is found in an uncorrected and a corrected state. Only one correction is involved, as follows:

C2^r, l. 2 (II.i.40)

Uncorrected: miftris, quickly.

Corrected: miftris *Quickly*.

The outer form of sig. D occurs in an uncorrected and a corrected state. The variants are as follows:

D2^v, l. 33 (II.iv.21)

Uncorrected: oll vtis

Corrected: old vtis

D4^v, l. 21 (II.iv.169)

Uncorrected: captane

Corrected: capitaine

D4^v, l. 32 (II.iv.181)

Uncorrected: fweet hartlie

Corrected: fweet hart,lie

The inner form of sig. E occurs in two states. Only one variant is involved, viz.:

E2^r, last l. (II.iv.306)

First state: woman

Second state: oman

From the fact that this word makes up the whole of the last line of this page and that, in copy 341, where the second state occurs, all the types near it seem to be dislocated, I think that the word was at first set up correctly and that the *w* dropped out in the course of printing, rather than that (as in most other sheets) the reading of 341 is an error of the compositor corrected in the course of working off the impression.

In the inner form of sig. E in Q_a only, an additional variant occurs, viz.:

E4^r, l. 27 (III.ii.59)

Some copies: *Bardolfe* Good morrow

Other copies: Good morrow

Which of these is the corrected reading, and therefore presumably authentic, is not easily determined, but it is a matter of some importance. I have there-

fore ascertained by correspondence the reading in this place of copies 324, 328, and 330, which I have not seen myself, though unfortunately I was unaware of this difference in the text when I had the opportunity of examining 331 and 332 and therefore cannot report what they read. The omission of the speech-prefix would seem to join the line to the preceding speech of Silence, from which, however, it is separated by a stage-direction. F, on the other hand, gives the line to Shallow. It is impossible to suppose that Shakespeare wrote the line for Silence, but, in the face of the testimony of F, this is not proof positive that the reading without the speech-prefix is the uncorrected form. If it is, the way in which the compositor erroneously transferred the speech-prefix from the first to the second sentence of the speech should be apparent. As far as the speech-prefix itself is concerned, it is not hard to imagine that, standing in the left-hand margin, it may have been written a little too low, so that the compositor associated it with the latter half of the speech instead of the beginning. But this explanation assumes that "Good morrow honest gentlemen" occupied the whole of a line of the MS. and that "I beseech you" commenced a new line. Unless Shakespeare was in the habit of starting a new sentence at the beginning of a line, this does not seem very likely. Furthermore, if the line as originally set up lacked the speech-prefix, the correction is quite odd. It would have been a simple matter for the compositor to transfer the speech-prefix from l. 60 to l. 59 and to transfer the equivalent thereof in quads from l. 59 to l. 60. This method of correction is the most convenient conceivable. But instead the compositor set up a new *Bardolfe* speech-prefix, took out quads enough to make room for it, inserted it at the beginning of l. 59, and left the speech-prefix in l. 60 standing. In doing so, he adopted the harder way of correcting the error and left a glaring anomaly—two successive short speeches with the same speech-prefix—to disfigure his page. I find it difficult to think that a compositor whose attention is riveted to an error and who is intent on correcting it would have turned out such a shiftless piece of patchwork when a more craftsmanlike alternative was so easily available. On this account I regard it as distinctly possible that the form of the line with the speech-prefix is the earlier and that the corrected state is that which lacks the speech-prefix. If so, what Shakespeare wrote is uncertain, for since it is impossible to think that he intended the speech for Silence, the correction must be regarded as a mistaken correction made without reference to the MS. The repetition of the same speech-prefix in two successive lines would certainly strike any one who noticed it as erroneous, and the master printer, casting his eye over the sheet, could certainly have ordered one of the two speech-prefixes removed, and could have done so without consulting the MS. to verify his own guess regarding which was superfluous. If so, the original error was a matter of attraction, the compositor's eye picking up the *Bardolfe* speech-prefix that belonged to l. 60 instead of that which stood opposite l. 59. Possibly the absence of the speech-prefix in all copies of Q_b examined shows that this version was regarded as correct in the printing house. I know of no way of choosing infallibly between these alternatives. I am conscious of a preference for the latter because l. 59 sounds to me as if it belonged to Shallow and adopting this alternative opens the way to accepting F as a guide in this dilemma, but it would be much more satisfactory to have clear indications in the text of what Shakespeare wrote. Here, however, these seem to elude us.

Both forms of sig. F are found in an uncorrected and a corrected state. In the outer form, two verses are omitted in some copies, as follows:

F₄^v, l. 18 (IV.i.102)

Uncorrected: And consecrate commotions bitter edge.

Corrected: line omitted

F₄^v, l. 20 (IV.i.104)

Uncorrected: To brother borne an household cruelty,

Corrected: line omitted

That these lines were removed and not inserted in the course of printing is demonstrated by the fact that the type-page is two lines shorter than normal without them.

In the inner form of sig. F the following variants occur:

F₁^v, l. 14 (III.ii.167)

Uncorrected: moufe

Corrected: moufe,

F₁^v, l. 33 (III.ii.190)

Uncorrected: Come ... goe

Corrected: Come, ... go

F₂^r, l. 3 (III.ii.196-7)

Uncorrected: *Fal.* ... dinner,

Corrected: *Fa.* ... dinner.

F₂^r, l. 19 (III.ii.214)

Uncorrected: Clemham

Corrected: Clements inne

F₂^r, l. 21 (III.ii.216-7)

Uncorrected: that, that

Corrected: that that

F₂^r, l. 22 (III.ii.217-8)

Uncorrected: Iohn ... well

Corrected: Iohn, ... wel

F₂^r, l. 24 (III.ii.221)

Uncorrected: haue in

Corrected: haue, in

F₂^r, l. 35 (III.ii.233-4)

Uncorrected: mafter corporall ... my dames

Corrected: M. corporall ... my old dames

F₃^v, l. 1 (III.ii.314)

Uncorrected: gemies

Corrected: genius

F₃^v, l. 11 (III.ii.325)

Uncorrected: eelee-shin

Corrected: eelee-skin

F₃^v, l. 13 (III.ii.327)

Uncorrected: he acquainted

Corrected: be acquainted

F₃^v, l. 16 (III.ii.331)

Uncorrected: him: let

Corrected: him, till

F₃^v, l. 32 (IV.i.17)

Uncorrected: would

Corrected: could

F₄^r, l. 1 (IV.i.22)

Uncorrected: him

Corrected: him,

F₄^r, l. 17 (IV.i.39-40)

Uncorrected: *West*. Vnto ... doe

Corrected: *We*. Then my L. vnto ... do

F₄^r, l. 21 (IV.i.44)

Uncorrected: counteenaunft

Corrected: countenaunft

F₄^r, l. 31 (IV.i.54)

Uncorrected: inueftments figures

Corrected: inueftments figure

Copy 333 has the following of the uncorrected readings listed above: Clemham; master corporall ... my dames; gemies; him: let; would; him; *West*. Vnto ... doe; inueftments figures. But in the other places where copies vary it has the corrected readings listed above. Thus it appears that this form was twice corrected while passing through the press. 341 represents the completely uncorrected state; 333 represents the next stage with some errors corrected and some still standing; the other copies represent the final stage with all seventeen corrections made.

Both forms of sig. G are found in an uncorrected and a corrected state. In the outer form one variant occurs, viz.:

G₄^v, l. 2 (IV.iii.44)

Uncorrected: cnrtesie

Corrected: curtesie

In the inner form two variants occur, viz.:

G₄^r, l. 13 (IV.iii.17)

Uncorrected: *Colle*. I ... thoght

Corrected: *Colle*. I ... thought

G₄^r, l. 15 (IV.iii.19)

Uncorrected: *Fal*. I ... schoole ... tongs

Corrected: *Fal*. I ... school ... tongues

Both forms of sig. H are found in an uncorrected and a corrected state. In the outer form one variant occurs, viz.:

H₁^r, l. 8 (IV.iii.91)

Uncorrected: loueme, nor ... canot

Corrected: loue me, nor ... cānot

In the inner form also one variant occurs, viz.:

H₃^v, l. 18 (IV.v.16)

Uncorrected: vttred

Corrected: altred

The inner form of sig. I is found in an uncorrected and a corrected state. One variant is involved, as follows:

I₃^v, l. 32 (V.ii.3)

Uncorrected: *Prince*, *Iohn*

Corrected: *Prince Iohn*,

The inner form of sig. K is found in an uncorrected and a corrected state.

One variant is involved, as follows:

Kr^v, l. 29 (v.ii.148)
Uncorrected: your father
Corrected: you father

The following table shows the make-up of the copies of Q which I have examined or received information about. Those marked with an obelus I have inspected but not collated; those marked with a double dagger I have not seen myself. U=uncorrected state; C=corrected state; 1=first state of the inner form of sig. E; 2=second state of the inner form of sig. E; P=presence of the speech-prefix *Bardolfe* in the inner form of sig. E in Q_a; A=absence of this speech-prefix.

	C	D	Q _a E	E	F		G		H		I	K
	inner	outer	inner	inner	outer	inner	outer	inner	outer	inner	inner	inner
†324			A									
325			A	I								
327	U	C	A	I	C	C	C	U	C	U	U	C
†328			P									
329	U	C	A	I	U	C	C	U	C	C	U	C
†330			P									
†331	U	C		I	C	C	C	U	C	U	C	C
†332	U	C		I	C	C	C	C	C	U	C	C
333	U	C	P	I	U	mixed	C	C	C	C	C	C
335	C	C		I	C	C	U	U	C	C	C	C
†337	C	C		I	U	C	C	C	C	U	C	C
338	C	C		I	U	C	C	C	C	C	C	C
†339	U	C		I	C	C	C	C	C	U	C	C
341	U	U		2	U	U	C	U	U	U	U	C
342	U	C		I	C	C	C	C	C	U	U	U
†343	U	C		I	U	C	C	C	C	C	U	C
†344	U	U			C	C	C	C	C	C		C

E. THE RELATION OF Q_a TO Q_b
1. List of Variants

In the passages mentioned above, the following differences between Q_a (E₃, E₄) and Q_b (E₃, E₅, E₆) occur:

	First Issue	Second Issue
ii.iv.348	houfe	houfe,
351	twoo	two
351	(whole Lent? [opposite 352])	whole Lent?
353	Dol	Dol.
360	Westminfter	Weminfter
368	fouth.	fouth,
369	vapour	vapour,
372	Falstaffe	Falstaffe,
372	exeunt ... Poynes. [at right margin]	Exeunt ... Poynes. [in center]
372	coms	comes
375	doore,	doore?

	First Issue	Second Issue
	377 <i>Bar.</i>	<i>Bar.</i> [E3 ^v]
	379 <i>Fal.</i> ... mufitions	<i>Fal.</i> ... mufitians
	380 my good wenches	(my good wenches)
	381 merrite	merit
	382 cald	calld
	383 be	bee
	385 <i>Doll</i> ... fpeake, ... hart [E3 ^v]	<i>Dol.</i> ... fpeake: ... heart
	386 Iacke,	Iacke
	388 [omitted]	<i>exit.</i>
	389 <i>Hoft.</i> Wel ... wel ... twentie	<i>Hoft.</i> Well ... well ... twenty
II.iv.	390 yeeres	yeares
	394 <i>Hoft.</i>	<i>Hoft.</i>
	395 maifter.	mafter.
	396 <i>Host.</i> ... fhee	<i>Hoft.</i> ... fhe
	397 yea? wil	yea! will
	398 <i>exeunt</i> [opposite 397]	<i>exeunt.</i> [separate line]
III.ii.	2 <i>Enter</i> ... <i>Silens.</i> [one line]	<i>Enter</i> ... <i>Silence.</i> [2 lines] [E5]
	4 <i>Sha.</i> ... on, giue	<i>Shallow</i> ... on fir, giue [E5 ^v]
	6 doth ... coofin Silence	dooth ... cofin Silens
	7 <i>Si.</i> ... coofine	<i>Silence</i> ... cofin
	8 <i>Sha.</i> ... doth ... bedfellow	<i>Shallow</i> ... dooth ... bed-fellowe
	9 faireft	fayrest
	11 <i>Si.</i> ... coofin	<i>Silens</i> ... cofin
	12 <i>Sha.</i> ... fir, ... fay	<i>Shallow</i> ... fir: ... faye
	13 ftil ... he	ftill ... hee
	15, 45 <i>Si.</i>	<i>Silens</i>
	16 <i>Sha.</i>	<i>Shallow</i>
	17 wil	will
	19 <i>Si.</i> ... calld ... coofin	<i>Silens</i> ... cald ... cofin
	20 <i>Sha.</i> ... calld	<i>Shallow</i> ... cald
	21 indeede	indeed
	22 Staffordfhire ... blacke	Stafford-fhire ... Blacke
	23 Pickebone	Picke-bone
	24 all	al
	25 againe, ... wee knewe	again: ... we knew
	27 Falftaffe, now fir Iohn,	Falftaffe (now fir Iohn)
	28 page	Page
III.ii.	30 <i>Si.</i> This fir Iohn, coofin,	<i>Silens</i> Coofin, this fir Iohn
	32 <i>Sha.</i> ... fir Iohn, [E4]	<i>Shall.</i> ... (fir Iohn)
	38, 42 <i>Si.</i>	<i>Silens</i>
	39, 43 <i>Sha.</i>	<i>Shal.</i>
	44 liu- ing	li- uing [E6]
	46 <i>Sha.</i>	<i>Shal.</i>
	48 Dead?	Dead!
	49 woulde	would
	50 carried ... fourteene	caried ... foureteene
	53 <i>Si.</i> ... bee ... ewes	<i>Silens</i> ... be ... Ewes
	54 bee ... ten	be ... tenne
	55 <i>Sha.</i> ... dead?	<i>Shal.</i> ... dead?

	First Issue	Second Issue
56	<i>him</i>	<i>him.</i>
57	<i>Si.</i> Here ... two ... thinke.	<i>Silens</i> Heere ... twoo ... thinke.
60	<i>Bardolfe</i> ... iuftice Shallow?	<i>Bard.</i> ... Iuftice Shallow?
61	<i>Sha:</i> ... Robart Shallowe, ... Ef- quier	<i>Shall.</i> ... Robert Shallow ... Ef- quire
62	iuftices ... peace	Iuftices ... Peace
63	your good pleafure ... me?	your pleafure ... me?
65	Captain	Captaine
67	<i>Sha:</i>	<i>Shall.</i>
68	Knight?	knight?
69	doth. [E4 ^v]	doth?
71	then ... wife.	than ... wife.
72	<i>Shal.</i> ... laid infaith ... laid in- deed	<i>Shallow</i> ... fayde in faith ... fayde indeede
73	accomodated ... indeede	accommodated ... in deede
75	accommodated,	accommodated: [E6 ^v]
III.ii. 77	<i>Bar.</i> Pardon ... word, Phrafe	<i>Bardolfe</i> Pardon me ... worde, phrafe
78	daye maintaine	good day, ... mayntayne
79	word ... fword ... be	worde ... fworde, ... bee
80	fouldierlike ... a word	fouldiour-like ... a worde
81	command by heauen, ... is ... is	command, by heauen: ... is, ... is,
82	is being	is, beeing
85	<i>Enter Falstaffe.</i>	<i>Enter fir Iohn Falstaffe.</i>
86	<i>Iuft.</i> ... iuft, look	<i>Iust.</i> ... iuft: looke
87	giue me	giue mee
90	<i>Falst.</i> ... mafter	<i>Fal.</i> ... maifter
91	mafter ... thinke.	maifter ... thinke.
92	cofen Scilens ... commffion	coofin Silens, ... commiffion
94	<i>Falst.</i> ... mafter Scilens	<i>Falst.</i> ... maifter Silens
95	peace	Peace
96	<i>Scil.</i>	<i>Silens</i>
97	<i>Fal.</i> Fie ... gentlemen,	<i>Falst.</i> Fie, ... (gentlemen)
98	here	heere
99	wil	will
100	<i>Fal.</i>	<i>Falst.</i>
101	<i>Shal.</i> ... roule ... roule	<i>Shall.</i> ... rowle ... rowle
102	roule ... let me fee, let me fee,	rowle ... let me fee,
103	<i>Mouldy</i> ... appeare ... cal	<i>Mouldy</i> , ... appeere ... call
104	do, fo, ... them do, fo,	do fo, ... thē do fo,
106	Here, and't	Here and it
107	<i>Shal.</i> ... agood limbde, fellow	<i>Sha.</i> ... a good limbd fellow

2. Discussion

Q_b was first distinguished from Q_a by CAPELL (ed. 1768, i. 12), who, however, contents himself with a bare mention of the fact that "one copy ... of the same year" contains III.i while the other does not. STEEVENS (ed. 1793, ix. 110) explains further: "It should seem as if the defect in this quarto was undis-

covered till most of the copies of it were sold, for only one that I have seen contains the addition. Signature E consists of six leaves. Four of these, exclusive of the two additional ones, were reprinted to make room for the omission." A little later (ed. 1793, ix. 158) Steevens says "there are *three* varieties of the quarto editions, 1600, of this play. ... In *two* of them (only one of which contains the additional scene at the beginning of the third Act) the second line [iv.i.104] ... is wanting." BOSWELL (Var., xvii. 3) first suggested that Q_a and Q_b are different issues belonging to the same edition rather than different editions, and this distinction has since been generally accepted. No more is heard of Steevens's third edition, which was, of course, merely a copy in which he had noticed one of the variants listed in section D above.

COLLIER (ed. 1842, p. 339) first suggested an explanation of the omission of III.i from Q_a. "The play," he says, "was evidently produced from the press in haste; and besides other large omissions, a whole scene, forming the commencement of Act III was left out. ... The stationer must have discovered the error after the publication, and sheet E was accordingly reprinted, in order to supply the defect." Elsewhere (p. 393) Collier adds that the omission "was discovered before the quarto impressions were all struck off". These data have been repeated by nearly all editors and commentators, often in the slightly more specific form of a statement that III.i was omitted from Q_a by accident, and may indeed be called the standard explanation. The only cavil at it appears to be DOVER WILSON's suggestion (*T.L.S.* 30 Sept. 1920, p. 636) that "it appears at least probable that most of the setting of the first page (E3 *recto*) was saved, the type being transferred bodily from one forme to another," an assumption which close comparison does not bear out.

The most notable contribution to this hypothesis is POLLARD's conjecture that the scene omitted from Q_a occupied both sides of a single leaf of paper and was omitted because that leaf was mislaid (*T.L.S.* 21 Oct. 1920, p. 680). This he supports by an analogy from the additions to *Sir Thomas More* and by his inference that Q was set up by two compositors working simultaneously (see p. 464 above). "I suggest," he says, " ... that for at least part of this play the compositors were dividing the copy between them leaf by leaf, which would account for the triplets of three pages apiece [3×36 (lines to the page of type)=108 (lines to the leaf of MS.)]. ... In the play of *Sir Thomas More* the three pages which are attributed to Shakespeare contain respectively 45 lines (including a spaced stage direction), 52, and 53 ... If anyone on other grounds is already convinced that Shakespeare was the writer of those pages and that he wrote them not long before he wrote *2 Henry IV*, he will be pleased with the coincidence that Shakespeare in this play and the writer of the three pages in *More* seem to have put their lines on paper in much the same rather unusually expensive way." WILSON (*Sh.'s Hand*, 1923, p. 116) accepts this conclusion as demonstrated.

More recently, however, HART (1934, pp. 175 ff.) has put forward a completely different explanation of the omission of III.i from Q_a, viz., that its mangled remains were withdrawn after the censor made hash of it and that sig. E was reprinted several years later when the political events which had raised the censor's suspicions in 1600 had receded into the past. Hart's arguments, like his explanation of the omissions from all copies of Q (p. 476 below), start from the assumption that the censor who operated on Q was not the master of

the revels in 1597 or 1598 but the censor of printed books in 1600; they must be given in full:

"Almost all editors and commentators state or tacitly assume that the omitted scene was inserted in *Q_b* either while *Q_a* was being printed or almost immediately after the discovery of the omission. This statement or assumption is neither necessarily nor even probably correct. Both parts of *Henry IV* had been theatrical successes, and two, if not three, editions of *1 Henry IV* had been published in the two previous years. We are entitled to assume that Wise and Aspley printed the customary 1200 copies of *2 Henry IV*. Perhaps 600 copies were ready for sale by November, 1600, the remainder being left in sheets till ordered. As Shakespeare apparently did not see any of his plays through the press, the absence of this scene, if it was accidental, would probably not be discovered till the play was put on the market. When the printers were informed of the defect, they would agree to rectify it; but in fairness to the booksellers who had bought copies of *Q_a*, Wise and Aspley would probably not insert the omitted scene in the unbound remainder until all the copies of the first issue had been sold. ... [196] If the sale of these plays was stopped [see below, p. 498], Wise and Aspley would be left with a large portion of the edition of *2 Henry IV* unsold. The prohibition would be in force till the death of Elizabeth in March, 1603; for the remainder of that year and the early part of 1604, plague put an end to business. The proprietors might try at some time in 1604 to help the sale of the unsold copies by the inclusion of the omitted scene.

"The omission of this scene may not be the fault of either company or printer. Of all the scenes belonging to the main or serious plot this has the least importance and could be omitted without much injury to plot or play. It is movable and could be placed almost anywhere between 1.iii and 1v.i; it might also be an 'addition' to the play except for certain reasons to be stated later. Though full of exquisite poetry, dramatically this scene of inaction and retrospection is naught and almost superfluous; nothing happens and we learn nothing except that a sick king is still sick and cannot sleep. We hear, too, that Glendower, in whose fate the reader or auditor of *2 Henry IV* has no interest because he is not a character of this drama, is dead. We know that Northumberland has once more left his friends in the lurch, but neither Warwick nor the King has heard this piece of news. The famous invocation to sleep, the sage reflections on 'the reuolution of the Times,' and reminiscences of Richard and Northumberland are natural in the speaker but not much to the purpose of the play. Only about a dozen lines have to do with the action. The title-page of *2 Henry IV* informs us that the King will die before the end of the play in order that we may see the coronation procession of Prince Hal. The most idolatrous admirer of Shakespeare must admit that King Henry is an unconscionably long time in making his first appearance on the stage in the play which bears his name as title. The scene is hardly necessary to create for the audience the illusion that enough time has passed to permit Falstaff to travel from London to Gloucestershire. The conversation between the justices in the opening of the next scene is long enough to satisfy the elastic conventions of the romantic Elizabethan drama on change of locality and passage of time. Justice Shallow speaks of 'Iack Falstaffe (now Sir Iohn)' and so Justice Silence has the chance of asking the question, 'This Sir Iohn (cousin)

that comes hither anon about Souldiers.' We are thus prepared for the entrance of Bardolph, and soon afterwards his master appears. The real difficulty that the omission of the scene would create is that, without it, the King would not present himself to the audience till more than two-thirds of the play were over; he would appear but to die. I am of opinion, therefore, that the actors would not omit this scene in its entirety.

"How would the play-adapter treat this scene in preparing the acting version some time in 1597-98? The successful conduct of his company's business as public entertainers required that he should make the most attractive version possible out of the 3180 lines of prose and verse written by the poet. The story must remain coherent and full of interest, and he must retain enough to give the audience pleasure for two hours. Even if the 'two howres traffique' was extended to two hours and a quarter, the actors would be unable to play all the 2898 lines of *Q_a*, much less the 3007 lines of *Q_b*, or the 3140 lines of the folio. Heavy abridgment was certain. The comic scenes would be slightly pruned; the long excisions would come from the verse. The result might be that in the acting version the prose would be half as long again as the poetry; and the earlier scenes in verse would seem little more than breathing-spaces provided by a kindly-natured author for the actor that played Falstaff. ... Probably almost one-half of this scene would be marked by the play-adapter for omission without making any breaks in continuity that an audience would notice. If we omit the following passages, viz., ll. 11-9, 23-7, 45-6, 50-9, 75-8, 83-90, 98, 107-8, 113-4, we shall find that 66 lines of the original 108 remain and that everything essential to the scene is retained. Anyone who heard it read or declaimed for the first time would not perceive any defect in the sense and would not be aware that any lines had been excised. The King would make his first appearance, would be on the stage for about four minutes and prove by his presence that the title of the play was not a mistake. The audience would be reminded that the rebellion against the King was slowly coming to a head; Falstaff, too, would be completing the first stage of that extraordinary march from his tavern in Eastcheap to the battlefields of Yorkshire by way of Gloucestershire.

"When the press censor in August, 1600, took up his blue pencil or the Elizabethan equivalent, he would not be interested in Henry's insomnia or the ceremonious greetings that passed between the King and his nobles; but I think he would pause and perpend when he came upon [ll. 41-7].

"Even a press censor in 1600 might be excused for believing that in this passage an almost direct allusion was made to court politics. Change 'King' to 'Queen,' 'Warwick' to 'Robert Cecil,' and 'Northumberland' to 'Essex,' and we might be listening to the conversation of Elizabeth with Cecil on the worst of her domestic troubles. For nearly a year the relations between the queen and her former favourite had been growing more and more strained. After virtual imprisonment for eight months he had been put on trial for his mismanagement of the Irish expedition. The result was his suspension from almost all his many public offices and his confinement to his own house; he was refused access to the queen and court, was deprived of his most valuable monopoly, the patent for sweet wines, was heavily in debt and was becoming a desperate man. The censor would undoubtedly strike out such an ambiguous passage; if, as I think, he had decided to remove from the play all

references to Richard II and Bolingbroke, he would also mark for omission ll. 60-92 and 91-8. The omission of ll. 41-7 would cause the consequential omission of ll. 3-5 and 39-40. The 52 lines thus struck out by the censor would leave the remainder of the scene barren of anything likely to be of interest to readers or the audience at the Globe. There would remain a poetical rhapsody on sleep, some ceremonious greetings, two short but entirely disconnected discourses on fate and the principles of prophecy, nine lines on the war and rumours of war, and some talk on the King's sickness. What the censor had left could not be presented on the public stage at a time when the 'ayrie of Children' acting at Blackfriars were so high in public favour; even Shakespeare's best seems for a time not to have been good enough. He did not, as far as is known, take any active part in the publication of his plays, but Master Ben Jonson, who was writing for the children in 1600, had recently jeered at two lines of *Julius Caesar*. Shakespeare may have decided not to expose his plays and himself to such ill-natured sneers, and may have suggested to the company to withdraw from publication the inconsequential and disjointed mingle-mangle that remained after the press censor had torn out the vitals of this scene."

Although most of the variants listed above are inconsiderable, there are a few (II.iv.388, III.ii.4, 30, 63, 77, 78, 102, 106) which really change the text and therefore raise the question of whether Q_a or Q_b is the authoritative text of the part of the play reset. BAYFIELD (*T.L.S.* 23 Sept. 1920, p. 618) says that the compositor who set up E₃-E₆ in Q_b "probably set up [the end of II.iv and the beginning of III.ii] from a print of his own faulty pages rather than from the manuscript, since this would be easier". This view seems certainly the most reasonable to take, and it makes Q_a the only authoritative text for so much of the play as was printed on these leaves. All the significant divergences from it in Q_b are typical compositor's errors. Nevertheless, in some places many editors follow Q_b .

F. PASSAGES OMITTED FROM Q

(I.i.182-95, I.i.205-25, I.iii.25-8, I.iii.40-59, I.iii.91-114,
II.iii.26-48, IV.i.64-88, IV.i.112-48)

The earliest opinion on record regarding the eight passages of some length omitted from Q (not including III.i, which was added in Q_b , on which see above) is that they were later additions made by Sh. to his first draft of the play. Thus POPE (ed. 1723), apropos of I.i.182-95, says: "A very great number of other lines in this play are inserted after the first edition in like manner, but of such spirit and mastery, generally, that the insertions are plainly by *Shakespeare* himself." JOHNSON (ed. 1765), however, noticed that the omission of IV.i.64-88 impairs the sense and that the passage therefore "may be probably supposed rather to have been dropped by a player desirous to shorten his speech, than added by the second labour of the authour". MALONE (ed. 1790) also noticed at I.i.205-25 that "it is manifest that they were written at the same time with the rest of the play, Northumberland's answer referring to them" and so assumed that these lines were omitted "from some inadvertence of the transcriber or compositor, or from the printer not having been able to procure a perfect copy".

Until quite recently, this opinion has been refined rather than modified by subsequent commentators. Like Malone, COLLIER (ed. 1842, iv. 350) supposed that Q, "having been brought out in haste, perhaps to avoid rivalry, was printed from a defective manuscript". DELIUS (ed. 1857, p. i) is a little more explicit than Johnson: the passages omitted may have been wanting in the theater-MS. which formed the basis of Q, perhaps because, although written by the author, they were not spoken on the stage. Alternatively he suggested that they may have been deliberately omitted by the printer in order to finish his work more quickly. The pronouncement of the CAMBRIDGE EDITORS (ed. 1864, iv. xii)—"In the MS. from which [Q] was printed, these passages had been most likely omitted, or erased, in order to shorten the play for the stage"—has been repeated by nearly all subsequent commentators down to CHAMBERS (*Wm. Sh.*, 1930, i. 380).

It is only recently that alternative explanations have been suggested. RIDLEY (ed. 1934, p. viii), e.g., says: "So unskilled, indeed, is the cutting, if cutting it was, that one is tempted to wonder whether there is perhaps a significance rather than a mere coincidence in the roughly equal lengths (from 20–25 lines) of five of the seven omissions; whether, that is, the omissions were the result not of unskilful purpose but of mechanical accident." Ridley also suggests (p. 144) that I.iii.62–6 may have been intended to be a concise summary of and to replace ll. 40–61 but that F printed all together. NOBLE (1935, p. 176) also expresses the opinion that this speech was cut because of its prolixity. KITTREDGE (ed. 1936, p. 581) suggests that some of the omissions were due to the compositor's misunderstanding deletions in his copy and others to special reasons. "Thus the omission of i.i.182–95 spares Northumberland reproaches that sound rather unfeeling. Cf. also lines 35–48, a part of the cut (II.iii.26–48) in Lady Percy's long speech. The excision of iv.i.64–88 may be due to a feeling (perhaps on the censor's part) that these lines sounded too much like a justification of Essex. His trial took place in June, 1600, and he was not completely set at liberty until August, the very month in which Q_a was entered in the Register."

The suggestion that censorship may account for some omissions was first made by FLEAY (*Wm. Sh.*, 1886, p. 200), who says: "The omissions arise, I think, from expurgations made by the Master of the Revels. Plays in which rebellion was the subject were especially disagreeable at Court."* This hint has been developed in the most thoroughgoing of all examinations of this question, those of SCHÜCKING and HART, which must be given in full.

SCHÜCKING (*T.L.S.* 25 Sept. 1930, p. 752): [The cuts in Q were not made for the purpose of shortening the play for the stage because an acting version consisted of about 2,600 lines and Q contains c. 3,090.]

But if the cuts in the Q are not intended to shorten the play for the stage, what, then, is their purpose? ... The character of the cuts *seems* rather to point to some sort of hasty intervention—perhaps during the very printing, which may have had political reasons. ...

[Q was published between 23 Aug. 1600 and March 1601.] Now this was

* I suppose that FLEAY meant the same thing in 1891 (*Biog. Chron.* ii. 183) when he spoke of Q as "a version abridged for Court performance".

at the time of the Essex insurrection. Its different phases are well known. The "putsch" itself was made in February 1600-1601, but the crisis had been a lingering one. Already at the time when the play probably originated—namely, early in 1599—Hayward's [history of Henry IV] roused the fury of the Queen, who thought that his book ... was inspired by Essex and "hinted at what might possibly befall her in the future." By the process of 1600 it had transpired that Essex had at any rate in Ireland already—summer 1599—played indeed with the idea of returning to England at the head of his army. In these circumstances no wild imagination was necessary to guess that the insurrection of the dissatisfied grandees against the Crown described in *2 Henry IV* contained certain topical allusions. Indeed, at a time when the waves of political excitement ran as high as then, some idea of this sort must have suggested itself; nor would suspicious minds have been easily quieted by the argument that the play had been written and acted before the outbreak of the insurrection. Moreover, one can imagine that the printer, and perhaps also the company which had supplied the play to him, felt extremely uneasy at this time, especially in case the catastrophe occurred while the book was still in print. The anxiety of the players would have been all the better founded as they were known as supporters of Essex (*vide Henry V v*) and had become practically involved in the insurrection by their performance of *Richard II* on the eve of it. It was necessary to give proofs of loyalty or at any rate to avoid giving further offence. But even if the printer felt solely responsible it would be intelligible that he preferred not to scandalize the authorities. More influential people than he did the same at the time—*e.g.*, Lord Brooke (Fulke Greville)—who went so far as to burn his Cleopatra-tragedy because he was afraid that allusions to the Essex case might be found in it. However, the curious cuts may have been made before the climax of the whole development was reached, when the atmosphere became close with revolutionary electricity.

Especially remarkable in this connexion is a passage in ... IV.i. Here the Earl of Westmoreland questions the Archbishop of York why he is on the side of the rebels. The great dignitary gives an answer that reads like a poetic paraphrase of what most likely were the very opinions of the conspirators at the time [63-88]. The last lines especially may have been taken exception to, for it was the very complaint of Essex that he was being "denied access unto the person" of the Sovereign. Other parallels are, it is true, less striking. One passage is left out which predicts success to the rebellion because the Church supports it. Now that Essex believed to have important religious forces on his side seems to be without doubt. Puritan preachers persuaded him that the City would assist him, and already on Christmas Day, 1599, prayers were offered in the City churches for the restoration of Essex to health and to the Queen's favour (*D.N.B.*). Remarkable, too, is the curtailment of the fine speech of Percy Hotspur's widow (II.iii). It contains the famous description, which details his personal characteristics with a minuteness of observation which is very rare even in Shakespeare ..., and has suggested to many readers that he drew in this case after a living model. If this model was Essex, as has been repeatedly surmised, no wonder the passage was now cut. The lines I.iii.91-114, too, with their violent vituperation of the fickleness of the crowd ..., must have had a curious ring in February, 1600-1601,

after the great disappointment. One could easily understand that they disappeared as being too "topical."

I am very far from pretending that by all this "the case is proven." I give the conjecture for what it is worth. But the thing looks suspicious. It is very curious, for instance, that—in order to see it from another point of view—of the eight cut passages (including III.i) no fewer than five mention King Richard II and his tragic fate. Some of them deal with it in detail (I.i.220; I.iii.103; III.i.60; IV.i.67; IV.i.124). Is this a mere coincidence, or was the excision due to the regard for the curious idiosyncrasy of the Queen concerning the case of this monarch of which the Hayward business gives so overwhelming a proof? Be that as it may, the fact remains that the nature of the cuts is most strange, and cannot be explained simply by a desire to shorten the play for the stage. Is it too bold to assume that the mysterious non-appearance of further issues of the Quarto, too, had something to do with the suggested motive? Had the printer, in spite of all the ruthless cuts, got into difficulties with the authorities over the book?

HART (1934, pp. 179 ff.): The prose passages omitted in F belong to the comic underplot and are relatively unimportant; why they were omitted must remain a matter of conjecture. Q_a omits 279 and Q_b 171 lines of poetry, nearly all in eight passages, each of considerable length. These omissions are in themselves of the highest importance poetically and dramatically; they come entirely from the main and serious part of the play, and in Q_a reduce the verse by more than a sixth of the total. The excision of these passages injures the coherence and intelligibility of the main story, and causes four bad breaks in the sense. The ratio of the number of lines of verse to the number of lines of prose for the folio version of *2 Henry IV* is much lower than for any of the tragedies or other histories, English or Roman. The loss of 279 lines of verse makes this ratio lower for Q_a than for any play of Shakespeare except the four comedies written shortly afterwards. The result is to thrust the comic underplot into such prominence, especially up to the end of the first scene of the fourth act, that the play becomes a comedy in a historical setting rather than a true chronicle or history play with some comic relief.

The first group of 'cuts' consists of passages which may be removed from their context and the play without seriously affecting the sense or the continuity of thought or the plot. The strictest and most meticulous scrutiny cannot detect or suggest any allusion to Elizabethan politics; the passages are of poetical or amplificatory rather than dramatic value. Had these been the only portions of the play to be omitted, editors would be almost certainly correct in asserting that these groups of lines were struck out 'in order to shorten the play for the stage.' The list of passages includes the following:

- (i) I.i.182-95
- (ii) I.iii.25-8
- (iii) I.iii.40-59
- (iv) II.iii.26-48

In all 61 lines have been omitted in order to abridge the play. ...

[181] (i) The first passage omitted (I.i.182-95) is a string of platitudes on the fortune of war. ... [182] The actors were not fond of moralising in bulk and preferred speeches which gave more scope for appropriate action. Morton is a minor character, little better than a messenger; he tells his tale and appears

no more. Any need for his presence on the stage ends with the news that he has to give, yet the poet makes him speak right on and hold the stage from his entrance. By the omission of this speech, which the acting version is better without, and of all but two lines of his next speech Morton ceases to usurp, even temporarily, the place of Northumberland in the play.

(ii) The next passage omitted (I.iii.25-8) consists of four lines which partly explain and partly amplify the thought contained in the two lines that precede them. Lord Bardolph's next speech (II. 31-7) supplies all that is needed in the way of interpretation, and neither the sense nor the context is much affected by the omission. The actors very drastically curtailed the same speaker's very

(iii) long speech (I.iii.40-66), retaining only the final seven lines. They first struck out the opening six and a half lines in which he likens the prospects of the conspiracy to the hopes of getting fruit from forward buds which frosts may destroy; they then removed the much longer and rather tediously elaborate comparison between drawing the complete plan of a house before commencing to build it and perfecting all the details necessary for a successful campaign before beginning war. Similes from nature and over-worked comparisons rarely escaped the erasing pen of the play-adaptor. The actors left Lord Bardolph the last seven lines, which are a sufficient answer to the optimism of Hastings.

(iv) We may regret that Kate Percy's beautiful tribute to her dead husband (II.iii.26-48) went the way of much fine dramatic poetry, and was not spoken on the Elizabethan stage. Hotspur was a poet and inspired poetry in all that knew him ... Yet this beautiful eulogy, so admirably becoming and natural in the mouth of the widow, has the fault of being dramatically superfluous in this play; the actors preferred a well-told tale to the finest poetry, and as Hotspur was not a character in *2 Henry IV*, they probably cut out most of the speech as a digression. Schücking thinks 'the curtailment of the fine speech of Hotspur's widow is remarkable'; I am astonished that so much of it was left. The actors, in making an acting version, invariably reduced long speeches more severely than dialogue, and just as invariably cut out a much higher proportion of the lines spoken by the boys taking female parts than of the lines spoken by adult actors. I am convinced that no boy ever spoke the 37 lines of Kate Percy's speech in a public theatre during the period 1598-1642.

[180] The second group of omitted passages have as a common characteristic some reference to Richard II, his reign or his deposition and death. They are essentially dramatic in quality and are necessary either to the immediate context or to the main story of the play or to both ... Apart from these allusions to Richard II, a suspicious censor, in touch with the gossip and intrigues of the court and with a good knowledge of domestic and foreign affairs of the last four months of the year 1600, would find in this play plenty of what he or others might reasonably take to be covert references to the events, politics and persons of the day. These passages are

- (i) I.i.205-25
- (ii) I.iii.91-114
- (iii) III.i.1-114
- (iv) IV.i.64-88
- (v) IV.i.112-48

These passages amount in all to 215 lines [in the Cambridge ed.], or 107 lines if the omission of III.i is to be considered an accident. ...

[187] Every allusion to Richard, his reign, actions, deposition and death ... disappeared from the first issue of Q. This remarkable fact ... cannot be explained satisfactorily except on the assumption that some one purposely struck out these passages. Altogether there are eleven references to Richard II in F ... : I.i.221; I.iii.104, 107; III.i.61, 67, 70, 91; IV.i.67, 124, 134, 148. All have disappeared from Q_a, and this disappearance is not the result of coincidence or accident.

A study of these omitted passages makes it certain that the actors did not strike them out in order to shorten the play for the stage; if so, they cut out either too little or too much and left some ugly gaping wounds in the text that an audience would notice. The person responsible for this group of excisions had some political purpose in mind. This is also Professor Schücking's opinion, but I cannot accept his suggestion that out of sheer fright the actors or the printer did the press censor's work for him. I entirely dissent from his opinion "that the insurrection of the dissatisfied grandees against the crown described in *2 Henry IV* contained certain topical allusions." Shakespeare did not, and could not, insert in a play written not later than March, 1599, and probably much earlier, topical allusions to events some of which occurred nearly two years later. History had merely repeated itself. The sketch of current history already given explains why the press censor, who must have read the play early in August, 1600, before it was entered on the Stationers' Registers would eliminate every reference to Richard II and his reign. ... [189] Archbishop Whitgift had apparently instructed his satellites to keep a sharp eye on plays for expression of opinion on religion, affairs of state and the Council; accordingly the licenser belittled the importance of Archbishop Scroop as leader of the rebels against King Henry, and removed from the play certain passages which malice or discontent might twist into criticism of current politics or the administration.

(i) The first omitted passage (I.i.205-25) belonging to the second group of 'cuts' comes from Morton's speech; it explains the importance and share of Archbishop Scroop in the new conspiracy formed against the King. ... [190] In the Qq, these thirty lines are reduced to ... nine ... The obvious comment on the abridged version of the Qq is that Morton and Northumberland are talking nonsense. What is this news that Morton hears for certain and that Northumberland knew before, but had permitted his grief to wipe from his mind? Too much or too little has been removed from the F version. If we add to Morton's two Q lines the first and last lines of the passage excised [205, 225], we can cut out nineteen lines, keep the sense satisfactory, and give Northumberland's two lines a meaning. Some such abridgment as this would have been made by the actors if they aimed at reducing the length of the play; they were careless in their 'cuts,' but did not leave the loose ends so frayed that the audience would notice them. Another possible mode of abridging the F version would be to omit the whole of Morton's speech and the first two lines of Northumberland's; sense and continuity would have been preserved but at the expense of the main plot. The Archbishop is the real leader of the rebellion, and this speech was written to prepare an audience that had not seen *1 Henry IV* for his appearance in the council of rebel leaders at the beginning

of the third scene of the play. The result of this omission in the Qq is that the third scene presents to us an Archbishop of whose existence we have had a casual mention in the previous comic scene. We know neither his name nor his see, nor the reason why he is actively plotting against the King. Had the actors cut down Morton's speech, they would have retained enough to make the subsequent events intelligible to their audience. This clumsy 'cut' suggests the ruthless hand of a censor; his presence becomes highly probable when we read what has been omitted in close relation to the history of Elizabeth's reign and the events of the year 1600.

... In 1600 the chronic Irish insurrection had reached a highly critical stage. During the previous year Essex had lost over 10,000 men and wasted the equivalent of a million pounds of our money. All that Elizabeth got for this very large expenditure was a treaty with Tyrone which gave Ireland almost complete home rule. Tyrone broke the treaty before the end of the year and appealed to Spain for assistance; Philip decided to strike a blow at the Achilles' heel of England. Early in 1600 Oviedo, a Franciscan monk, had come from Spain to Ireland with the title of Bishop of Dublin; in April he conferred with the native chieftains, gave them £6,000 in money and promised them Spanish military aid. More than two years before Shakespeare had written of Archbishop Scroop and Bolingbroke [ll. 216-25]. When this passage was spoken on the stage in 1597-8, it could not be taken in any but its simple dramatic sense; not even the most captious of critics or 'moralisers,' who, as Nashe says, delighted to 'wrest a neuer-meant meaning out of euerything, applying all things to the present time,' could pretend that these lines covered a reference to contemporary politics or events. In August, 1600, the entire passage shouted politics to a critical reader. An Elizabethan 'decipherer' had the easiest of problems to solve. Oviedo was the 'bishop,' Mary Queen of Scots was 'King Richard,' 'Pomfret' was Fotheringay, Elizabeth, 'Bullingbrooke,' the 'Land' was Ireland. The author, they would say, was voicing the Catholic view of the Irish Rebellion. When the Spanish troops landed in 1601, their captain-general proclaimed 'God's war for maintaining the faith in Ireland,' and declared the queen 'an usurper in Ireland' and that the Irish people owed her no allegiance. I suggest that the Master of the Revels saw no political significance in this passage on his first reading of the play in 1597-8, and that the book censor struck it out, when he read it two years afterwards, for the reasons stated.

(ii) The third scene of the Q contains only 62 of the 110 lines written by the poet. Three passages were omitted, two of which have been briefly discussed; the omission of the last passage (l.iii.91-114) does not affect the context or sense, but does serious injury to the plot and disturbs the balance in the characterisation intended by Shakespeare. The Archbishop loses his one important speech in this scene with the result that he seems the subordinate, a feeble echo of the weak and irresolute nobles instead of being their accepted leader. Lord Bardolph is for delay, gives reasons that are unanswerable, and after the conference takes no further part in the rebellion; the Archbishop agrees with him. Hastings gives reasons for action and the Archbishop assents. In the F version the Archbishop takes the lead and outlines his plan of campaign; he has one virtue of a leader in that he comes to a decision and declares for war. He resolves to appeal to the people. ... Then, bishop-like, he preaches a sermon on the text

An habitation giddy, and vnsecure
 Hath he that buildeth on the vulgar heart [ll. 95-6]. ...

The sum of his grace's wisdom is reliance for the success of a half-baked plot upon the steady support and firm resolution of the people whom he despises as fickle, changeable and irresolute. The Q version omits his entire speech, and, as a contemptuous make-weight, transfers to him the line [115] given in F to Mowbray. Thus the futile conference ends, and he leaves the stage, asking his fellow-rebels, 'What shall we do?' Let any one read the Q version of this scene, and try to pick out the leader of the revolt. The opening speech of the Archbishop suggests leadership, but he says nothing and comes to no decision; he speaks in all ten and a half lines, appears on the stage for a little more than three minutes, and is then lost sight of for more than two acts. We do not know his name or his see, or his reason for joining the conspiracy. Then at the beginning of the fourth act he reappears as the acknowledged leader of the insurgent army. The censor seems to have attempted to reduce the part played by the Archbishop to that of a minor character. Prior to the fourth act the leaders of the rebellion have appeared in three scenes, which in the F amount to 392 lines, and in Q are reduced to 286 lines. Q thus omits 106 lines of these three scenes of which no less than 68 are lines that either refer to the Archbishop or are spoken by him. The leader, the Archbishop, speaks 10½ lines in all.

At first sight it is difficult to understand the censoring of the Archbishop's denunciation of

our slippery people,
 Whose Loue is neuer link'd to the deseruer,
 Till his deserts are past [*Antony* I.ii.179-81].

In this and many another such speech the characters of Shakespeare echo the contempt felt and expressed by the queen, her nobles, the gentry, the church and scholars for the people; such expressions are commonplaces in the dramatists. Mingled with this contempt was more than a little fear. The queen and her Council looked askance at any noble who affected popularity, and Bacon's advice to Essex on this subject was a timely warning unheeded. Shakespeare has admirably described Bolingbroke's 'Courtship to the common people' [*Richard II* I.iv.24]. Hayward, too, in his *History*, comments somewhat severely on his desire of being popular. Essex notoriously delighted in the cheers of the London populace, and relied on the support of the citizens for success in his hare-brained rising on Sunday, February 8, 1601. ...

Archbishop Whitgift, who appointed the press 'correctors' and instructed them in their duties, was a member of the Privy Council and a regular attendant at its meetings. He knew all that was going on at home and abroad. Hayward's book gave much prominence to the part played by Archbishop Arundel in organizing the revolt that cost Richard II his throne and his life. Whitgift would know that in Ireland Bishop Oviedo was publishing 'the occasion of his Armes,' just as Scroop does in 2 *Henry IV*, and was calling upon the Irish Catholics to rebel against the usurping queen. In the opinion of the Government heresy and disloyalty grew like two cherries on one stalk; Essex had been coquetting with the Puritans and the Catholics, and at his trial his adherents were denounced as 'a damnable crew of heretics and atheists.'

The chief censor would resolve to minimize the dramatic importance of an archbishop in open revolt against civil authority, and would instruct his deputies to cut down or excise all speeches made by ecclesiastics calling upon the commons to rise in arms against the Government in power. He supported Cecil by compelling the clergy to read *The Directions to the Preachers* issued as a State document, and, being familiar with court gossip, would know the nickname given to the queen. He would probably object to the frequent allusions made in *2 Henry IV* to Richard II and Bolingbroke at a time when the events of the Essex trial ... and Hayward's imprisonment had made talk of Richard II and his deposition assume almost the appearance of treason.

(iii) [See above, pp. 474 ff.]

[201] (iv) The opening lines of the fourth act present to us the Archbishop of York in full armour at the head of the rebel forces. He had hitherto played a small part in the drama, but the poet who wrote the play as it appears in F was too good a craftsman not to prepare his audience for the strange transformation of a prelate ... into what Prince John calls "an iron man" [iv.ii.9]. Though he appears once only on the stage prior to this act, we hear of him in nearly every other scene. ...

[203] The portrait of the Archbishop in the F version is sketched in outline rather than drawn at full length. Shakespeare has permitted Falstaff and the rest of the 'Irregular Humorists' to overshadow all the other characters, but he has taken care to harmonize the speeches and actions of the Archbishop when he makes his appearance with Morton's account of his activities. Morton's speech is intended to excite in the audience an interest in this as yet unknown and unseen member of the church militant. The poet inserts no less than six other allusions in various scenes to him as joint leader of the rebellion; and thus after the flight of Northumberland we are prepared for his entry in full armour.

Far different is the picture of Archbishop Scroop which we find in Q. All that relates to him in the first scene, including Morton's long description of him and his actions, has been cut out, and, though the reference to him in the second scene has been retained, every member of the audience would be so convulsed with the unequal wit-combat between Falstaff and the Chief Justice that scarcely any notice would be taken of the casual remark about an unknown and unseen Archbishop. Thus it comes about that when he appears on the stage in the third scene he lacks the artistic background prepared by the poet; he is unlooked for by the audience and neither does anything nor says anything to explain why a prince of the church is entangled with this knot of conspirators. He fares just as badly afterwards; two out of five incidental allusions to him have been struck out, and all that remains is a mere mention of his name. Shakespeare wrote 32 lines of verse for him; in Q he speaks 10½ lines, and not a line of any importance; in F there are 35 lines in which other characters make some reference to him; of these, eight lines only are retained in Q. He neither acts nor speaks as a leader should. The cumulative effect of these omissions is to reduce the part played by him in the conspiracy before the fourth act to complete insignificance. I have shown that they seriously disturb the characterisation and plot, and I suggest that this was the intention of the person responsible for them, and that these passages were struck out for political reasons.

The result of these abridgments in *Q_a* is a defective plot; we have no explanation of the appearance of an Archbishop clad in armour ... We do not know his secret motives, his grievances or the ends that he pursues; it would seem to be a sudden resurgence of hitherto suppressed original sin. When the armies meet, Westmoreland, the King's general, demands of him why he ... has turned rebel and soldier. Scroop's reply, as it is given in *F* [IV.i.62-96], offers some reason for his conduct. The *Q_q* retain the first two and the last eight lines of the Archbishop's speech, or ten lines instead of thirty-five. ... The *F* version presents us with the Archbishop's defence of the rebellion, and Shakespeare takes care that he gets the worse of the argument. He has no effective answer to Westmoreland's searching questions, and takes refuge in specious or vague generalizations or in assertions that his friends and followers are oppressed and cannot gain an audience with the king to make known their grievances. Westmoreland challenges him to state his personal grievances and bluntly tells him that it is not the business of an Archbishop to redress other men's political wrongs. In the *Q* version the prelate cuts a very sorry figure, and has not been left the rag of an excuse for taking part in a rebellion against civil authority. Every plea of justification has been ruthlessly cut out, and after making a half-intelligible and somewhat mysterious allusion to the troubles of the last reign, he rests his defence on the time-honoured quibble that he is in arms not to break the peace but to make a peace that will endure. Here as in earlier parts of the play the *Q* consistently lowers the character and dramatic importance of an archbishop who takes an active part in open rebellion against the Government. [Lines 62-102] offer evidence that the censor and not the play-adapter was responsible for this omission. Westmoreland's three questions [ll. 97-9] are present in both *Q* and *F*; they refer to lines omitted in *Q* but present in *F*. The *Q* text exhibits a bad break in continuity and sense which we cannot reasonably attribute to the actors. Any intelligent member of the audience could not but perceive that Westmoreland must be referring to specific complaints made by Scroop which for some reason had been omitted.

A censor might be pardoned for thinking in August, 1600, or later in the year that this speech, especially the part omitted, was full of covert and dangerous allusions to important persons, politics, and the state of England. He would find, too, opinions and doctrines, expressed or implied, subversive of the basic principles upon which the entire fabric of the Tudor paternal despotism in Church and State had been erected; a fundamental tenet of the State religion was questioned, if not denied; and there would seem to be more or less veiled criticism of existing conditions in the England of Elizabeth. The people were loyal, patriotic and proud of their queen who had been on the throne before three-fourths of her subjects had been born. Yet much discontent had existed for some years, due mainly to her interference with trade and manufactures. The ever-recurring expense of the long war with Spain and of the chronic revolt in Ireland meant forced loans without interest, additional taxes, heavy subsidies, and a continuous, extensive and illegal use of the press-gang to fill the army and navy. Recruiting was effected much in the way described by Shakespeare; most men, like Bull-calf, 'had as lief be hanged, as goe' to the wars. Two-thirds died of wounds or disease, and many who returned were maimed or a charge on the parish rates for life. Yet *2 Henry IV*

would probably have passed through the censor's hands without notice but for the untoward circumstances of the times. The prominence given to Richard II and his reign during the Essex trial in June, 1600, and Hayward's imprisonment filled the censors with super-official zeal. Out would go the reference to Richard's death and with it the preceding lines [64-6]. This was a text on which gloomy Puritan divines preached two-hour sermons lamenting the wickedness of the times; it is the language of morality-mongers in every age. The declaration of the Archbishop [ll. 70-5] would be familiar to readers of Halle and Holinshed; reformation had been the cry of those who had taken part in recent London riots on account of high prices and the injury done to trade by resident aliens. Monopolies and patents were amongst the 'obstructions' of which complaint was wide-spread.

Far more momentous issues were involved in the next lines of the Archbishop's speech [76-8]. This mediaeval archbishop here enunciates the ultra-modern doctrine that the citizen has the right to rebel against the authority of the State, if, in his opinion, rebellion is likely to pay him better than obedience. If acceptance of the queen's rule was to be a matter of private judgment, the whole system of Tudor despotism would crumble into ruins. When Henry VIII broke with Rome and declared himself Pope of the English Church, his ingenious theologians buttressed up the royal infallibility and supremacy in Church and State by inventing the doctrine of the immediate divine right of Kings. They soon logically deduced two fundamental tenets of the State religion, first, that passive obedience was the chief duty and virtue of all subjects, and secondly, that wilful rebellion against the monarch was the one unforgivable mortal sin; the two homilies on *Obedience* and *Wilful Rebellion* express completely official Tudor opinion on the relation between ruler and subjects. How must the clerical licensers of books, accustomed to read a portion of these two homilies on nine Sundays in each year, have stared and gasped at the Archbishop's declaration that rebellion was not a mortal sin, but a mere matter of business or striking a balance of profit and loss! The zeal of the censors would be trebled when Mariana proved from texts of Scripture that what they termed treason and heresy in the mouth of an Archbishop was sound Catholic doctrine. Probably copies of Mariana's book on *The King and the Kingly Institution* had reached England by the middle of 1600. The author makes short work with the doctrine of the divine right of Kings to govern wrong. The people, he states, had delegated a certain measure of their power to their sovereign but retained the right of recalling it if misused. He considered the "case of a sovereign elected by the nation or who had obtained his throne by hereditary right, but who sacrificed his people to his lusts, infringed the laws, despised true religion, and preyed upon the fortunes of his subjects. If there existed in the nation any authoritative assembly of the people, or if such an assembly could be convoked, it should warn the sovereign of the consequence of his acts, declare war against him if he continued obdurate, and, if no other resource remained, pronounce him a public enemy, and authorize any person to slay him." Mariana dedicated to Philip III of Spain a book worthy of Locke or Rousseau; in England Francis Bacon would have argued that the possession of such a book was constructive treason, and John Hayward had been imprisoned and threatened with the rack for the offence of re-telling the story of the deposition of an English King two hundred years before.

Politics in an England ruled by such a despot as Elizabeth was a matter of persons rather than principles. The disgrace of Essex overshadowed in the public mind the war with Spain or even the burning question of monopolies. Everyone in London knew that the once all-powerful favourite of the queen had for nearly a year been denied admission to the court and access to her Majesty. Both the earl and his numerous friends were loud in their complaints that they

might, by no Suit, gayne our Audience:
When wee are wrong'd, and would vnfold our Griefes,
Wee are deny'd accesse vnto 〈her〉 Person,
Euen by those men, that most haue done vs wrong [85–8].

The avowed purposes of his unlucky rising were to force his way into the presence of the queen, to remove his personal enemies, Cecil, Raleigh, Cobham, Grey and others from power, and to make 'an alteration of the State,' an ambiguous phrase capable of various sinister meanings. Anyone with a small knowledge of current court gossip, especially one who lived by finding faults in the work of his fellows, would read into these lines a direct allusion to the strained relations of Essex and the Queen. Shakespeare wrote this passage when the favourite was basking in the glorious sunshine of the royal favour; the censor, being concerned only with the present, would strike them out as a too intelligent anticipation of what was to come.

Neither the play-adapter nor the printer, but the press censor is, in my opinion, responsible for the unusual obscurity and want of intelligibility which characterize certain parts of IV.i in the Q version. A reader will appreciate the full effect of the devastating changes made only if he reads this abridgment in conjunction with the more complete F text. ...

[211] The most remarkable characteristic of ... the Q text [from l. 62 to l. 152] is the almost complete absence of any logical sequence in consecutive speeches. Each speaker in turn takes little notice of what has been said to him, and, instead, either asks some new or unexpected question or makes some inconsequential statement which does not spring, as it should, from the previous speech. The distinctive qualities of Shakespeare's work are lacking; we miss the lightning-like rapidity in picking up a doubtful point, the easy and natural transition from one topic to another, the brisk give-and-take and even flow of the dialogue, and the lively repartee and word-play. ... [213] I decline to believe that the actors were responsible for such a wantonly stupid destruction of the sense and dramatic situation. Had the play-adapter found it necessary to strike 60 lines out of this scene, he could have easily distributed the 'cuts' so that neither the sense nor the dramatic value would have been impaired.

(v) The last omission of any importance is the longest and extends to 38 lines (IV.i.112–48). ...

[214] Thomas Mowbray, Earl of Nottingham and hereditary Earl Marshall of England (one of Essex's titles), was the eldest son and heir of that Duke of Norfolk whom Richard II had banished for life and who had died abroad in 1400. His son inherited in due course his father's lands and all his dignities except the dukedom of Norfolk. Mowbray—he was barely twenty years old—explains that he has joined the rebellion because he will not

suffer the conditions of these times
 To lay a heauy and vnequall hand
 Vpon our honors [ll. 110-1].

So far the Q and the F versions agree, but the F version partly explains the meaning of this vague statement. Mowbray is complaining that without any reason he has been degraded from the dignity of Duke of Norfolk by Bolingbroke. He had married Bolingbroke's niece, the daughter of another of Richard II's degraded dukes. History had most strangely repeated itself after two hundred years. From Mowbray's sister had descended the Tudor Dukes of Norfolk, the last of whom had been attain[t]led and executed in 1572 for participation in Ridolfi's plot against the queen. Like Bolingbroke, she had restored his son "To all the Duke of Norfolk's Seignories" [l. 120], except his dukedom. This son in his turn had plotted against her, and had died in 1596 after being imprisoned in the Tower for thirteen years. Enemies of the queen, such as Parsons, Cardinal Allen and Campion charged her with the deliberate and systematic extermination of the old nobility, and especially of those families which traced their descent to Edward III. This charge had been repeated by the Pope when he republished the Bull of Deposition against Elizabeth. Under the Tudors the historic houses of Stafford, Percy, Neville, Pole and others had been ruined. Had Westmoreland's reply remained in the Q text, readers would have been reminded of the downfall and tragedy of the last English duke and his son; the thought might come that Elizabeth was as merciless as Bolingbroke. The long account of the quarrel between Mowbray's father and Bolingbroke is little better than the 'meere digression' that Westmoreland calls it, and not much more to the purpose than Kate Percy's eulogy of her dead husband. Some one, the play-adapter or the censor, struck it out of Q, and with it went the last reference to Richard II in the play. We have at the end of this passage another reference to the popularity of Bolingbroke [ll. 146-8]. The queen knew that she was nick-named Richard II; his enemies termed Essex a would-be Bolingbroke. An alert-minded censor might suspect that many 'decipherers' would make such substitutions for themselves.

[Besides the passages above-mentioned, Q also omits a good many words and short phrases, in all parts of the play, which are found in F. As a rule, they are not essential to the meaning. If these words stood in the MS. from which Q was set up, the omission of them was undoubtedly accidental, but it is possible that some of them, at least, were interpolated in F rather than accidentally omitted from Q. On this point see p. 505 below.]

G. THE COPY FOR Q

I find divergent opinions on the nature of the MS. from which Q was set up in 1600. It has been described by various commentators as a defective or even a pirated MS., as a prompt-book, and as "Shakespeare's original manuscript". I shall summarize these several opinions as succinctly as possible: many of them are expressed but tentatively and vaguely and few are supported by much evidence drawn from the text itself.

a) The notion that Q was printed from an imperfect copy of the play seems

first to have been suggested by MALONE (ed. 1790, v. 288) as an explanation of the omissions of which it is guilty (see p. 476 above). What may have been the source of this imperfect copy and whether or not it was authentic does not appear clearly. The idea also commended itself to COLLIER (ed. 1842, iv. 350), while STRÄTER (*Archiv* lxvi, 1881, p. 273) even speaks of Q as "another illegal pirated edition". The inference has, however, found very little further support.

b) That Q was printed from a theatrical prompt-book was first suggested by THEOBALD (ed. 1733, iii. 451)—"the Play being printed from the Stage Manuscript". JOHNSON's opinion that the passages wanting in Q were omitted by an actor desirous of shortening his part (see p. 476) no doubt implies the same thing. DELIUS (ed. 1857, p. i) says that the basis of Q was a *Theatermanuscript*. In calling "she comes blubberd" (II.iv.396-7) a prompter's direction WHITE (ed. 1859, vi. 546) certainly implies a prompt-book, as do the CAMBRIDGE EDITORS (ed. 1864, iv. xii) in speaking of stage cuts and FLEAY (*Biog. Chron.*, 1891, ii. 183) in calling Q a version abridged for court performance. F. W. CLARKE (Old Sp. ed., 1909, p. ix) says that Q "was derived from an authentic theatre copy", and FLEAY (*Wm. Sh.*, 1886, p. 200), POLLARD (*Sh. Folios & Quartos*, 1909, p. 44), GREG (1928, p. 11), CHAMBERS (*Wm. Sh.*, 1930, i. 379), and others speak of an "acting version" or a "prompt copy" as the source. Pollard gives the following reasons: "That the text is taken from an acting version, made for use in the playhouse, is proved (a) by its omission of 171 lines found in the Folio; (b) by the use of the name of the actor 'Sincklo' for the part assigned to the 'Officer' in the Folio in v.iv; (c) by signs of the text being in an unedited state as compared with that of the Folio, e.g., in its retention in I.i.177 of the part of Sir John Umfreville merged in the Folio in that of Bardolph." Chambers's reasons are the same.

c) The notion that the copy used by the printer was Sh.'s MS. was anticipated by POPE (ed. 1723-5, i. xv) in the following curious pronouncement: "It is not certain that any one of his Plays was published by himself. ... If any were supervised by himself, I should fancy the two parts of *Henry the 4th*, and *Midsummer-Night's Dream* might have been so: because I find no other printed with any exactness; and (contrary to the rest) there is very little variation in all the subsequent editions of them." As a demonstrable proposition the idea was first suggested by POLLARD (*T.L.S.* 21 Oct. 1920, p. 680), who, although he does not explicitly propound it, most certainly implies that the copy in the printer's hands was Sh.'s MS. GAW (*Anglia* xlix, 1925, p. 293) says explicitly that Q was "almost certainly set up from Shakespeare's original manuscript", while COWL (ed. 1923, p. xv) and HAMPDEN (ed. 1928, p. 148) assume the same thing as a possibility.

For the supposition that Q was set up from a MS. in the author's hand there is, I believe, ample support. Aside from the *a priori* expectation that an authentic MS. of any play was more likely to be in the author's hand than in some one else's, such peculiarities of the text as stage-directions describing costume, character, and locality, generic speech-prefixes, indeterminate stage-directions, and the omission of directions for the entry of certain characters seem to agree with Sh.'s working habits as revealed in other plays and with the scribal customs of the Elizabethan playwright.*

* If Q was set up from Sh.'s MS. one might expect to find traces of the pecu-

Some stage-directions—"Enter Rumour painted full of Tongues" (Ind. 3), "Enter sir Iohn alone, with his page bearing his sword and buckler" (I.ii.2), "Enter the King in his night-gowne alone" (III.i.2)—seem more likely to have been conceived by the author than by the book-keeper; indeed, notes of this kind are sometimes excised in prompt-books and these are omitted from F, which was probably derived in part from a prompt-book. And surely "Enter the Archbishop, Mowbray, Bardolfe, Hastings, within the forrest of Gaultree" (IV.i.2-3) is the author's work. Similarly the description of Mowbray as "Earle Marshall" at I.iii.2 is the author's identification of a character on his first entrance. In general, as CHAMBERS (*Wm. Sh.*, 1930, i. 119) says, "notes of the costumes to be worn and the properties to be carried" are more likely to be the work of the author. Chambers also finds a direction like "Enter ... at one doore" (I.i.2), smacking as it does of the technique of the stage, written in the author's hand in the MSS. he has examined.

The seven mute characters named in various stage-directions (Fauconbridge I.iii.2-3, Sir Iohn Russel II.ii.2-3, Sir Iohn Blunt III.i.34, Bardolfe IV.i.2, Kent IV.iv.1, Westmerland V.ii.3, Blunt V.ii.49-50)* were surely imagined and written down by the author and by no one else. The best explanation of their presence is that "Shakespeare sometimes [wrote] down initial entries before he had thought out the dialogue, and omit[ted] through carelessness to correct them by eliminating characters for whom he had found nothing to say, and ought to have found something to say, if they were to be on the stage at all" (CHAMBERS: *Wm. Sh.*, 1930, i. 231). The alternative explanation sometimes urged, that such characters are survivals, in a revised text, of an earlier version of the play, implies that they were copied by the revising author.

The use of generic names and the mingling of personal names with them is also usually taken as an author's habit. MCKERROW (*R.E.S.* xi, 1935, p. 464) says that "a play in which the names are irregular was printed from the author's original MS., and ... one in which they are regular and uniform is more likely to have been printed from some sort of fair copy". Accordingly, the frequent generic speech-prefixes in this play† point to the author's MS. as the copy used by the printers.

liarities of his orthography in it. Unfortunately, what these peculiarities may be is matter of debate. DOVER WILSON, however, in *Sh.'s Hand* (1923) and *Essays and Studies* x (1924), has made a gallant attempt to recover some of them. Searching through the quartos which he thinks were printed from Sh.'s MSS. and through the pages of the *More* MS. which he believes Sh. wrote, he notes a number of irregular spellings which he takes to be peculiar to Sh. Of those mentioned by him, five rather striking ones are found in the Q of 2 *Henry IV*: *mas* (=mass) (II.iv.6, 21, V.iii.15), *Scilens* (III.ii), *offendors* (IV.i. 226, V.ii.89), *maruailes* (=marvelous) (V.i.39), *yeere* (=ear) (I.ii.177: see *Essays & Studies* x. 42). CHAMBERS (*Wm. Sh.*, 1930, i. 379) also thinks "There are some abnormal spellings, such as 'Scilens' ... , which may also point to the author's hand". All of these are either omitted or normalized in F. A number of other spellings found in this play can likewise be duplicated in other quartos, but these are less irregular and can be found in much other Elizabethan writing and printing. The frequent use of the prefix *in-* where *en-* is now uniformly used perhaps deserves mention. Evidence like this is, of course, inconclusive, but so far as it goes it is not inconsistent with the supposition that Q was set up from Sh.'s MS.

* Surrey is also mute in III.i and Blunt in IV.iii, but they are mentioned in the dialog.

† Doll Tearsheet's speeches are marked *Whoore* in v.iv, Lady Northumber-

Stage-directions including indeterminate specifications may also be taken as characteristic of the author (CHAMBERS: *Wm. Sh.*, 1930, i. 120). A number occur in this play: "Enter ... an Officer or two" (II.i.2), "Enter Lord chiefe iustice and his men" (II.i.52), "Enter the Prince, Poynes, sir Iohn Russel, with other" (II.ii.2-3), "Enter a Drawer or two" (II.iv.2), "Enter Bardolfe, and one with him" (III.ii.56), "Enter Prince Iohn and his armie" (IV.i.239), "Enter Iohn ... and the rest" (IV.iii.25), "Enter Sincklo and three or foure officers" (V.iv.2-3), "Enter strewers of rushes" (V.v.2).

All these indications are, I think, sufficient to establish a strong likelihood that Q was printed from a MS. in Sh.'s hand. I find nothing elsewhere in the play to contradict this inference.

Whether or not the MS. from which Q was printed had also been used in the theater as a prompt-book, i.e., whether it contained, in addition to the play as Sh. had finished it, additions and alterations by the book-keeper, is another question. To be sure, the author's MS. and the prompt-book are not necessarily two distinct documents; as a rule, the former, by additions and subtractions, was transformed into the latter instead of being superseded by a fair copy upon which were endorsed those theatrical alterations which differentiate the prompt-book from the author's MS.; but at least they represent two stages in the evolution of the play. The fact is, however, that I have found no clear and decisive indications of addition or alteration by the book-keeper. Moreover, certain features of Q are, I submit, difficult to square with current notions of the peculiarities of Elizabethan prompt-books and of the habits of the book-keeper.

Three features of Q which might be thought to betray the book-keeper's hand turn out, on closer examination, to be less than decisive. Q contains, for example, several stage-directions calling for stage effects etc.—*Shout* (IV.ii.93), *Alarum ... excursions* (IV.iii.1), *Retraite* (IV.iii.25), the description of the procession at V.v.7, and possibly *she comes blubberd* (II.iv.396-7), which WHITE (ed. 1859) takes as a prompter's note—of the kind that the prompter sometimes adds to his book. But the author is by no means precluded from writing them in his original draft of the play and so they do not clearly betray the prompter's presence.*

The peculiarities of Q which have suggested a prompt-book to those scholars who have so described it are its omissions, which have been ascribed to the necessity of shortening the play for the stage, and the intrusion of the name of the actor Sincklo in V.iv. Yet it is not certain that this evidence really does reveal a prompt-book as the basis. HART, e.g., has shown good reasons for

land is *Wife* in II.iii, Mowbray is *Marsh[al]* in I.iii, Northumberland is *Earle* in I.i, Mrs. Quickly is *Hostesse* in all speech-prefixes except two, Shallow is once *Iust[ice]*: otherwise these characters are mentioned by personal names. Moreover, certain characters, notably the lord chief justice, are invariably, in stage-directions, speech-prefixes, and the dialog, distinguished by generic names.

* Q, like certain extant prompt-books (CHAMBERS: *Wm. Sh.*, 1930, i. 120), also leaves a good many exits from the stage unmarked (I.ii.229, II.i.176, II.iv.388, III.i.5, III.ii.332, IV.ii.76, 103, 106, 135, IV.iii.78, 88, 134, IV.v.265, V.i.93, V.iv.37, V.v.6, 80, 118), but since the author could very well neglect to write *Exit* after he has plainly indicated the departure of a character in the dialog and since the omission of a short stage-direction is a not uncommon typographical error, these omissions are hardly material evidence.

blaming most of these omissions on the deputy of the bishop of London who granted a license for the printing of the play in 1600 (see pp. 479 ff.). Hart's theory, however, also involves the assumption of theatrical cuts at I.i.182-95, I.iii.25-8, I.iii.40-59, and II.iii.26-48, a total of 61 lines. This is the most unsatisfactory part of his explanation, for, on his own showing, a play as long as Sh.'s original draft of *2 Henry IV* would have to be shortened by about eight hundred lines to fit into the time allotted to the performance of an Elizabethan play. Even if eight hundred lines is too high an estimate, the time saved by omitting 61 lines out of some 3400 seems hardly worth the bother. In other words, if the basis of Q was the prompt-book used in regulating performances, most likely further cuts were marked in it, and one is obliged to explain why the printer omitted some of the deleted passages and not the rest.

Erratic attention to marks of deletion is certainly conceivable, but does not seem very likely, on any such scale as would have to be assumed in this play, when it is recalled that the printer, noticing while the play was in press that he had set up IV.i.102, 104, presumably marked for omission, was punctilious enough to unlock the forms and remove them. Other hypotheses are tenable. Reference to Essex has been detected in II.iii.26-48; political allusions hidden from us may have been scented in the other passages in 1600. Alternatively, these passages may have been cancelled by the author himself. At all events, even if Hart's theory regarding the 61 lines in question is deemed unsatisfactory, his explanation of the excision of the passages referring to Richard II and grievances against the crown remains unaffected. Explaining these omissions as it does much more plausibly than the assumption of extraordinarily inept cutting by the actors, it will, if accepted, deprive the prompt-book theory of its main support.

The explanation of the naming of Sincklo in the text as the prompter's work was first offered by POLLARD (*Sh. Folios & Quartos*, 1909, p. 44) and is endorsed by CHAMBERS (*Wm. Sh.*, 1930, i. 379 f.). It is, of course, perfectly true that an actor's name in a printed text is usually attributed to the use as printer's copy of a prompt-book in which the book-keeper has inserted the name when he did not wish to trust his memory for the casting of minor rôles, though it is my impression that he is more likely to add the actor's name to that of the part he plays than to substitute it for what the author has written, and I cannot imagine what purpose would be served by changing, as here, all the speech-prefixes as well as the stage-direction. On the other hand, GAW has made out a strong case for Sh.'s deliberately choosing Sincklo for the part of the officer and writing the actor's name in his MS. (see note on v.iv.2-3). This theory, which seems to me at least as good as the other, rules out the book-keeper, and until it is disproved, the naming of Sincklo cannot be regarded as proof positive of the prompt-book hypothesis.

The features of Q which seem to me difficult to reconcile with the idea that it was set up from a prompt-book are the stage-directions including indeterminate specifications, those naming mute characters, the massed entry at the beginning of v.ii, and the failure to note the entrance of certain characters.

It is conceivable, I suppose, that a prompter might have worked with a prompt-book in which the author's indeterminate specifications had been allowed to stand, but it seems quite clear that his usual practice was to change

them to something more precise. CHAMBERS (*Wm. Sh.*, 1930, i. 120) is explicit on this point, and I am not aware that any authority has taken the opposite point of view. Thus it seems clear that the stage-directions of the MS. from which Q was derived had not undergone one kind of change customarily made by the prompter.

The mute characters named in various stage-directions in Q would have proved useless and confusing from the prompter's point of view and I cannot think that he would have failed to erase them in his book. The casting of the play, if nothing else, would have shown that they were superfluous; any attempt to supervise a performance by literally following a MS. which named characters who had no part in the play would certainly have entailed confusion. Any prompter who knew his business would surely have crossed out the names of Fauconbridge, Sir John Russel, Kent, and the rest as soon as he became aware that they did not really belong to the cast of characters.

The stage-direction at the beginning of v.ii ("Enter Warwike, duke Humphrey, L. chiefe Iustice, Thomas Clarence, Prince Iohn, Westmerland"), which directs the brothers of Prince Hal (and also Westmoreland, who has no lines in the scene) to enter a little while before they are wanted ("Enter Iohn, Thomas, and Humphrey" is repeated at l. 20), is not easy to explain (see note on v.ii.2-3), but it is still less easy to visualize in a prompt-book. This cannot be a warning to have the characters ready for their entrance a little later, such as often occurs in Elizabethan prompt-books, because Warwick and the chief justice actually enter at this point. Neither can I think it an accidental fusion of the author's stage-direction ("Enter Warwick and lord chief justice", let us suppose) and the prompter's warning written in the margin at the same place (e.g., "Be ready" or "Enter Duke Humphrey, Thomas Clarence, Prince Iohn, Westmoreland") because it mingles the names of the two groups of characters. If the stage-direction of Q stood in the printer's MS. exactly as he set it up and if that MS. was a prompt-book, the direction would have been a snare and delusion; actually, no competent prompter would have tolerated for one moment a prompt-book which prompted him to thrust the princes out on the stage twenty lines before they are wanted. I cannot reconcile a stage-direction of this kind with the idea of a prompt-book.

Finally, Q fails to note the entrance of certain characters upon the stage at various times when the text clearly demands their presence. There is no direction for the entrance of the porter in i.i, for the chief justice's servant in i.ii, for Bardolph in ii.iv (unless *Bardolfes boy*, l. 111, is an error for "Bardolph and boy" or "Bardolph, boy"), for the recruits in iii.ii, for Colevile in iv.iii, for Warwick at the end of iv.v (F gives him a re-entrance at l. 244 and he is called for at ll. 254-5), for Davy in v.i, or for the hostess and Doll in v.iv. In addition, the entrance of certain mute characters, who are addressed by others but do not speak themselves, is not specifically noted: the page who accompanies the king in iii.i, the captain sent away with orders by Hastings in iv.ii, the Blunt who guards Colevile in iv.iii, and Falstaff's page in v.i (though this may be an error: see the note on l. 64). It would be a most defective prompt-book indeed that failed to warn the prompter of these essential entrances. Of all the prompter's duties, none seems to have given him more anxiety than the responsibility of getting the proper actors on the stage at the proper times, and a prompt-book which did not duly warn him of all the entrances for which he

was responsible would be intolerable. It is not hard to imagine that Sh. was a little careless about formally listing the entrances of characters whose presence could be inferred from the dialog, but I cannot think that the prompter would have failed to correct such oversights or that a performance of the play could have been satisfactorily prompted from a prompt-book which failed to correct them.

I submit, then, that there are reasons for hesitating to describe the MS. basis of Q as a prompt-book and that possibly, except for its omissions, Q represents the play as Sh. finished it and before the prompter took it in hand. If so, it must be assumed 1) that, contrary to the usual practice, Sh.'s MS. was not transformed into the prompt-book but was superseded by a fair copy, 2) that Sh.'s MS. was nevertheless preserved until 1600 at least, and 3) that, when the play was sold to the booksellers in 1600, for some reason, possibly because the play was still in the active repertory and the prompt-book was in use in the theater, the author's MS. rather than the prompt-book was delivered to them. I see no inherent impossibility in any of these assumptions.

H. THE INTEGRITY OF THE TEXT

I shall summarize here the speculations which have inferred that this play, as printed in Q, had been revised by Sh., i.e., that the Q text is not an integer but a composite, the result of one or more subsequent reworkings by the author of his original conception, and the evidence from which such conclusions are drawn.

The earliest inference of this kind was made by THEOBALD (ed. 1733) from the speech-prefix *Old.* for *Fal.* at 1.ii.115, from Ep. 25, and from certain evidence in 1 *Henry IV* which he interpreted to mean that when Sh. first wrote both plays he called his principal comic character Sir John Oldcastle and subsequently changed the name to Falstaff. This induction, though vigorously combatted during the 18th century, is generally accepted as valid to-day (see Variorum 1 *Henry IV*, pp. 447 ff.). RITSON (apud Steevens, ed. 1793, viii. 595) pointed out that the six lines of verse in this play in which Falstaff's name occurs (II.iv.365, 371-2, IV.iii.28, 87, V.ii.41, V.v.98) can all be made, by slight adjustments, to accommodate *Oldcastle*. More recently further revision of the same kind has been detected in the substitution of the names of Peto and Bardolph for *Rossill* and *Harvey* in 1 *Henry IV* (see Variorum 1 *Henry IV*, pp. 44 f.), but whether this Russell is the Sir John Russel named in a stage-direction at II.ii.2 in Q and whether the presence of the name there indicates revision of the nomenclature of this play is far from certain.

An anonymous writer in the *North British Review* (ciii, 1870, pp. 78 ff.) appears first to have posited the theory that both parts of *Henry IV* are revised versions of a play originally written before 1592. His arguments, if I may so name them, are as follows: 1) as Knight "has proved" that the *Merry Wives* was acted at court at Christmas 1593, *Henry IV* must have been written previously; 2) the phrase "lad of the castle", twice used by Gabriel Harvey, in 1592 (*Foure Letters*, ed. Grosart, 1884, i. 225) and 1593 (*Pierce's Supererogation*, *ibid.*, ii. 44), alludes to Sh.'s Oldcastle (1 *Henry IV* 1.ii.40-1); 3) Greene's "buckram gentlemen" (*Groats-worth of Wit*, 1592, ed. Grosart, 1881-3, xii. 144) may allude to Falstaff's men in buckram (1 *Henry IV* II.iv.186 ff.); 4) Nashe

alludes to "hypocritical Hotspurs" in 1592 (*Pierce Penilesse*, ed. McKerrow, 1904-10, i. 161); 5) Falstaff's parody of Euphuism (1 *Henry IV* II.iv.388-90) refers to "the Euphuism of the first period of Lily's influence, not the entirely transformed Euphuism which was in fashion in 1598"; 6) Pistol's quotations from the plays of Marlowe and Peele "would not be so racy in 1598 as in 1590. ... If Pistol was extant in 1592, he quite accounts for Greene's wrath" in his *Groats-worth of Wit*.

Professor A. E. MORGAN (*Some Problems of Sh.'s 'Henry IV'*, 1924) has also argued that the play was first written by Sh. in verse at an earlier date than that of the extant text.* Morgan treats the verse scenes of the play and the prose scenes separately. In the verse scenes he finds evidence of revision in a) certain incomplete lines in Q and b) the characters mentioned in various stage-directions who take no part in the action.

a) An incomplete line, Morgan says, is a "metrical scar" which points to abridgement. Therefore the play once existed in a longer version. He cites the following six incomplete lines, all of which are completed in F (I print the additions of F in brackets):

IV.i.38-9 VVhat doth concerne your comming? [*West.* Then (my Lord)]†

IV.ii.129 Meete for rebellion: [and such Acts as yours.]

IV.iv.60-1 *King* And how accompanied? [Canst thou tell that?]

IV.iv.138 So thin that life lookes through. [and will breake out.]

IV.iv.151 Into some other chamber. [softly 'pray.]

IV.v.56-7 *War.* What would your Maiestie? [how fares your Grace?]

Morgan assumes that some one not Sh. added these phrases to the F text to conceal the blemishes left by abridgement and revision. His best case he makes out for IV.ii.129: "In l. 128 Prince John has given judgement on the Archbishop, Mowbray and Hastings ... At l. 134, the penultimate line of the scene, Prince John gives his final orders: 'Some guard this traitour to the blocke of death,' (Q). Of the other two traitors not a word. It is not hard to see what has happened. In the original version the Prince doubtless made a long speech in which he dismissed each of the three rebel leaders severally to his doom; but ... there has been excision, and we have left only the order for the removal by the guard of the last traitor. It is interesting to note that F not merely mends l. 129, but, aware of the inconsistency of referring to only one traitor, hides the blemish by reading 'these Traitors.' I suggest that this clinches the argument that the short line 129 is the result of abridgement." Regarding IV.iv.151 he says: "Both Q and F read the line as the second of a five line speech by the King. Modern editors, conscious of a dramatic gap at this point, make it the last line of the scene, so that the rest of the speech is

* Morgan says his intention is "to develop and modify the suggestion of Messrs. Pollard and Dover Wilson that it was not derived from *The Famous Victories*, but from a still older play on which *The Famous Victories* also was based". The only allusion to *Henry IV* in the article which Morgan refers to (*T.L.S.* 9 Jany. 1919, p. 18) is this: "*Henry V*, as well as the two plays of *Henry IV*, owes incidents in its plot to one, or perhaps two, old Queen's plays, now represented in a shortened form by *The Famous Victories*". It seems very doubtful that Pollard and Wilson intended these words in the sense in which Morgan understands them.

† The first example is unfortunate, for a number of copies of Q complete the line with the same words as F (see p. 469).

at the beginning of a new scene. If this division is accepted, and I believe it should be, it is remarkable that no riming couplet occurs. Every other scene in the play ends with a couplet except for one doubtful instance [iv.i]. The absence of a couplet at this point strengthens the contention that the end of the scene has been cut out."

Morgan also adduces two instances of "the reverse process", i.e. the omission of words in F to bring about metrical regularity. His first example is III.i.60, a short line in Q, which "seems to betray an excision". In F it is joined to the first part of l. 56 by the omission of the remainder of 56 and 57-9 to make a normal verse. At iv.v.61-2, "The prince of Wales, where is he? let me see him: he is not here", according to Morgan "really a line and a fragment", F omits "he is not here" and thus the verse becomes normal.

b) Regarding the characters who appear in stage-directions in Q and nowhere else—Umfrevile, Fauconbridge, Blunt, Russel, and Kent (see p. 490)—Morgan says: "These seem to be wraiths of characters who had part in the original version, but who were foully deprived of their dramatic life by the relentless reviser."

Morgan's contention that the comic scenes were also revised is based on relics of verse found in the prose dialogue. These, he argues, survive from an earlier version in verse. He divides the comic scenes into four classes, according as Falstaff is brought into conflict with a) the prince and Poins, b) the hostess, c) the chief justice, d) Shallow and Silence. In a), he says, "relics of verse are fairly copious, especially in II.iv", but he gives no examples. In b) "the quantity of verse remnants is average, with the exception of v.iv, which is, I think, in a special category", but no examples are given. Of c) he says: "In II.i ... the entry of the Chief Justice at l. 52 is the signal for verse. Prose however gets the upper hand, until Gower enters at l. 117 and in the last part of the scene more signs of verse are visible. ... [In I.ii] we are at first baffled by the almost complete absence of verse fragments. But on further consideration this is perhaps not surprising. It is important to remember that although the Chief Justice was doubtless transferred from the play from which Shakespeare borrowed, it is probable that Shakespeare puts him to a new use. In *The Famous Victories* he was a foil to the madcap Prince: Shakespeare makes him a foil to Falstaff." Presumably, then, I.ii was invented by Sh. when he revised the play. As for d), since very few verse remnants are found in it, it too was "probably added on the occasion of the revision".

Morgan then takes up iv.iii, originally a verse scene, but turned by Sh. into prose and expanded. In the F version of ll. 69-73 he finds three verses and therefore concludes that Sh., working "on a verse model and anxious to reduce it as far as possible to prose ... so as to suit the Falstaffian comic prose which he [was] adding to the scene", added the three words found in Q which transform these lines from verse to prose.

Finally, Morgan notes the evidence of revision found in Ep. and concedes that the occurrence of the name of Falstaff in the text, where *Oldcastle* must once have stood, does not afford evidence of revision as "conclusive" as in I *Henry IV*.

CHAMBERS (*Wm. Sh.*, 1930, i. 381), the only critic known to me who has given Morgan's notions much consideration, is non-committal regarding pos-

sible revision in IV.v and scouts the possibility of a rewriting of the prose scenes from an earlier metrical version (see *Variorum 1 Henry IV*, pp. 393 f.).*

There are also signs of revision in the Q text which Morgan does not notice. There are not many of them and they need raise no suspicions regarding the integrity of the text. I see no reason for suspecting that these alterations of which traces remain in the text were made at a time different from that of the composition of the main bulk of the play; they represent simply the substitution of the author's second thoughts for his first. Most of them are discussed in the commentary, viz., I.i.44, I.i.177, I.iii.84-5, I.iii.167-8, II.i.167-8, IV.i.102, 104, IV.ii.9, IV.iii.43, IV.iii.104, IV.iv.119, IV.v.72-8, Ep.

I. HYPOTHETICAL REISSUES OF Q

[The fact that, while six or seven quarto editions of *1 Henry IV* were published between 1598 and 1622, only one edition of this play was printed has naturally excited some speculation and even led to the hypothesis of further issues of the play of which no trace remains to-day. I subjoin some extracts from discussions of this topic.—Ed.]

H. A. EVANS (ed. 1882, p. iv f.): That the Quarto of 1600 should be, so far as we know, the only edition of *2 Henry IV* published in a separate form, is a remarkable fact, when we consider the number of separate editions of the First Part that were published before the appearance of the Folio. We have no reason to believe that the Second Part was less popular than the First, and was therefore a venture less profitable to the bookseller; nor, so far as I am aware, has any explanation of the difficulty ever been offered. Possibly one may be found in the very popularity of the piece itself; and we may perhaps conjecture that when Matthew Law succeeded to the piratical business† of Andrew Wise, as he seems to have done about 1604, when he published the third Quarto of *1 Henry IV*, he found the whole stock of the Quarto of Part II sold off, and the 'copy' printed from lost or destroyed; so that he had nothing at hand from which to print off a second (unauthorised) edition.

FLEMING (Bankside ed., 1891, pp. vi ff.): *1 Henry IV* and *Henry V* were certainly profitable ventures for the publisher. The numerous editions of each prove this. Why would not *2 Henry IV*, a connecting link between these two plays, have been equally so? ... [viii] I am of opinion that some business

* As one who is not much impressed by Morgan's arguments, I find them open to many objections, one of which I cannot forbear mentioning. I do not understand what light the differences between Q and F throw on the hypothesis of revision before 1600. Morgan's pictures of an F reviser hastening to obliterate the clues which Morgan has detected, as if party to a conspiracy to hoodwink future generations, only distract attention from the main issue. In fact, his case would be better if these lines were also incomplete in F, for the fact that F fills them out makes it the more likely that Sh. wrote them as full lines, that the Q compositor unintentionally omitted parts of them, and that F preserves what Sh. wrote. Morgan's habit of using F to prove whatever he wants to prove reaches a height of absurdity in his remarks on IV.iii.69-73, which simply cast intellectual respectability to the winds.—Ed.

† The supposition that Wise's business was piratical is now, of course, generally discredited. That Law succeeded to Wise's business as a whole is a doubtful assumption; *2 Henry IV* seems to have been still the property of the surviving partner, Aspley, in 1623.—Ed.

complications between Wyse and Aspley prevented the issue of future editions in Quarto, or the transfer of the right to do so.

COWL (ed. 1923, pp. xi f.): The question ... has been asked why six Quartos should have been required to satisfy the demand for *1 Henry IV* before the appearance of the Folio, while only one edition of the *Second Part* was published, as far as we know, in a separate form. ... [xii] It is difficult to believe that the intimate knowledge of the play and its text which is exhibited in the works of Shakespeare's fellow-dramatists, was gathered from the incomplete Quarto of 1600, or that this single edition could have satisfied the demand of the reading public for a play with the great vogue which *2 Henry IV* undoubtedly enjoyed. It might be conjectured that the Quarto of 1600 was followed by new and improved editions, and that, if these perished, leaving no trace, the explanation should be sought in the popularity of the piece. The copies of the Quarto of 1600 that have come down to us might, on the other hand, be supposed to have survived because this edition being imperfect was superseded by others, and examples of it were left to repose untouched upon library shelves.

HART (1934, pp. 176 ff.): I agree with Professor Schücking [see p. 479 above] that *2 Henry IV* ought to have been an Elizabethan 'best-seller'; we have contemporary evidence of the popularity not only of Falstaff but of Pistol and the two justices. Yet for some mysterious reason no second edition was required; it is absurd to suggest that no copy of the second edition of a book exists (assuming a second edition was published) when seventeen copies of the first edition are known. A prosaic yet perhaps true explanation is that there was in 1600-1601 a temporary glut of new plays. Sixteen new plays (including five of Shakespeare's) had been printed during 1600, and seven more in 1601. In addition fourteen new plays had been published during 1598 and 1599; eighteen second editions of popular plays had also appeared, among which were five of Shakespeare's. During 1601 no less than thirteen of his plays would be simultaneously on sale. The conditions of the book market would tell against the rapid sale of even such a fine play as *2 Henry IV*, and the printers would probably not set up the type for the new sheet E3-E6 containing the omitted scene until fresh orders came in for the book. It may be that the second issue did not make its appearance for some months or even years after November, 1600; if the sale was very slow, they might endeavour to quicken it by adding the missing scene. If we accept the opinion of bibliographers that the contemporary popularity of an Elizabethan play may be held to vary directly with the number of editions printed and inversely with the number of copies of the first and second editions now extant, we must admit that *2 Henry IV* failed to sell. No less than seventeen copies, including eight of Q_a and nine of Q_b, survive of the one edition printed; it would seem that about the same number of copies of each issue was sold. ... It may be, too, that the sale of the play was temporarily prohibited. ...

[196] The great merit of the play and the circumstances amidst which it was published should have advertised *2 Henry IV* if published in November, 1600, and have quickened the sale. It is remarkable that no editions of *Richard II*, *1 Henry IV* or *2 Henry IV* were published between 1600 and 1604, whilst the

third edition of *Richard III*, and the second edition of the surreptitious *Henry V* (first printed in 1600) both appeared in 1602. Is it possible that shortly after February 8, 1601, the Privy Council prohibited the further sale of *Richard II* and the two plays on Henry IV?

II. THE FIRST FOLIO (1623)

A. DESCRIPTION

Mr. William Shakespeares comedies, histories, & tragedies. Published according to the True Originall Copies. [Portrait.] London Printed by Isaac Iaggard, and Ed. Blount. 1623.

pp. 74–100, second foliation (p. 89 misnumbered 91, 90 misnumbered 92) + 2 unnumbered pp. (EPILOGVE, THE ACTORS NAMES), sigg. f6^v–g6^v, gg1^r–gg8^v: The Second Part of Henry the Fourth, / Containing his Death: and the Coronation / of King Henry the Fift.

Running-title: *The second Part of King Henry the Fourth* [on pp. 75, 77, 79, 81, 83, 85, 87: *second*; see Willoughby (1932), pp. 22, 45].*

POLLARD (*Sh. Folios & Quartos*, 1909, p. 115) assumes that in 1623, Andrew Wise being dead, the printing rights to this play belonged to the surviving joint-owner, William Aspley, who was also one of the partners in the publication of F.

WILLOUGHBY (1932, pp. 44 f.): [The printing of F₁ was interrupted after the comedies (except *Winter's Tale*), *John*, and the first leaf of *Richard II* had been struck off. When it was resumed, Jaggard (the printer) took up *Richard II* again, but stopped after finishing one more quire because of difficulties raised by Matthew Law, owner of the copyright of that play and of 1 *Henry IV* and *Richard III*. Jaggard then went to work on *Winter's Tale*, and next, after calculating that six quires would be sufficient for the remainder of *Richard II* and 1, 2 *Henry IV*, proceeded with *Henry V*. When the difficulties raised by Law were overcome and he returned to setting up the earlier histories] the space which Jaggard had allotted ... proved inadequate, and it was found necessary to interpolate, after quire g, an abnormal gathering of four sheets signed gg. The copy being just insufficient to fill this if treated in the usual manner, the epilogue of 2 *Henry IV* was printed in larger italic type on the recto of the last leaf, while the verso was filled by 'The Actors Names'. This leaf is not paged, but the final page of the play (sig. gg7^v) is numbered 100.

B. THE DIFFERENCES BETWEEN Q AND F

1. Passages Omitted in F

F omits 14 short passages found in Q (I.i.177, I.ii.196–201, II.i.103, II.ii.25–9,

* The text printed above was set up from a copy of the Booth reprint (1864) which had previously been checked with the folio in the Furness Memorial Library, University of Pennsylvania, the Clarendon Press facsimile (ed. S. Lee, 1902), and the Methuen facsimile (1910). The proof sheets were checked with the Furness copy and with the Daniel-Burdett-Coutts copy in the Folger Shakespeare Library, Washington, D.C. In effect, then, at least four copies of F have been collated. No variants were discovered in the process.

II.iv.15-6, 55, 137-8, 149-50, 396-7, III.i.56-9, III.ii.314-5, 316-9, IV.i.102, 104). Most of these are but one line long; the longest (I.ii.196-201) is six lines.

The commentators who have touched on this topic, though few in number, have almost unanimously ascribed most or all of these omissions to intention. VERFLANCK (ed. 1847, p. 5) suggested that they were made "when it could be done without injury to the context" to compensate for the addition of the passages omitted in Q, additions which he regarded as deliberate revisions and rewriting on Sh.'s part. But most of the commentators, until quite recently, have ventured opinions no more definite than that of O. F. ADAMS (Irving ed., 1888, iii. 419): "Some of these [passages] may have been struck out by Shakespeare himself, and others by the Master of the Revels." It is, however, very doubtful that all these omissions are to be explained in the same way.

Possibly inadvertence will explain the omission of I.i.177, II.iv.55, II.iv.137-8, II.iv.396-7. But the omission of the first seems more likely a result of some overhauling of the characters in I.i (see the notes on this line and p. 23). This, I suppose, is what CHAMBERS (*Wm. Sh.*, 1930, i. 380) means by "emendation". It is just possible that II.iv.55 and II.iv.137-8 were struck out as offences against propriety. But since the much more indecent joke which rouses Doll to call Falstaff a muddy conger is allowed to stand and the nasty allusion in II.iv.137-8, if there is one, is still more plainly expressed in ll. 116-7, inadvertence may well be the more probable explanation. WHITE (ed. 1859) regards the omission of both speeches as accidental because of the hostess's replies (56-62, 139-40). It is hard to think of any good reason for omitting II.iv.396-7. Perhaps the person who prepared the copy from which F was printed omitted it because he couldn't make sense of it; on the other hand, both that part of Mrs. Quickly's speech reproduced in F and the whole speech as given by Q end with the word *Doll*, a coincidence which may have misled the F compositor to think that he had finished the speech when he had set up only as much as he did.

That the master of the revels was responsible for some omissions was recognized as far back as the time of MALONE (apud Steevens, ed. 1793, ix. 61) and it is undoubtedly the explanation of the disappearance in F of II.i.103 (possibly entailing the omission of *with* in 106), II.ii.25-9, II.iv.149-50, III.ii.314-5, 316-8. CHAMBERS (*Wm. Sh.*, 1930, i. 380) endorses this opinion and likewise COWL's suggestion (ed. 1923, p. xiii) that I.ii.196-201 were omitted "to avoid the semblance of a political allusion" or, as Chambers puts it, "anti-patriotic criticism".* And I suspect that III.i.56-9 was omitted because of moral scruples. It is true that WHITE (ed. 1859) is very severe on this passage, speaking of it as a "feeble whine", "a square block of puling common place let into a grand and vigorous passage", and concludes that it is an interpolation,† but I think COLLIER (ed. 1842) is nearer right in suggesting that "the

* CAPELL (*Notes*, 1779, p. 171) thought that this passage was omitted "by advice of the author" because of its "incoherence and weakness". He also supposed that II.ii.25-9 was omitted because of its "near approach to profaneness".

† A different reason is conjured up by VAUGHAN (1878, i. 503): "[L. 48] seems to express a prayer that we might foresee the future. [L. 56] points out the miserable consequences of such a power. It is for this reason probably that [ll. 56-9] are omitted in all the folios." CHAMBERS (*Wm. Sh.*, 1930, i. 380) attributes the omission to "emendation".

general import of the passage seemed objectionable to the Master of the Revels". The sentiment is so pessimistic as to seem profane and skeptical to the serious-minded Christian.

The omissions remaining to be explained, II.iv.15-6, IV.i.102, 104, are, I believe, the only ones, besides I.i.177, that can reasonably be attributed to intention on the part of the author or his fellow-actors. The first passage was dropped because of the elimination of the small part written by Sh. for the drawer who spoke it; see the note on II.iv.3-23. IV.i.102 and 104 are in a class by themselves because they are also omitted in some copies of Q; see the commentary for the reasons why I believe that they were cancelled by Sh.

Thus virtually all of the omissions in F can be attributed either to inadvertence or to the scruples of the master of the revels or some one else who cast a censorious eye over the play.

Besides the material omissions just specified, a word or phrase is occasionally omitted here and there throughout the play. I count 47 such omissions, amounting to 85 words. Most of them occur in prose scenes and few vitally impair the sense. There is no need, therefore, to go beyond typographical accident to explain them. Exceptions might be made of those at IV.ii.113, IV.v.62, 180, which may have been omitted deliberately to reduce these lines to the metrical norm.

2. Differences in Stage-directions

The stage-directions in F differ almost invariably from the corresponding directions in Q. Only a few, and those the shortest and simplest (*Enter Trauers, exit*), are exactly alike in both texts. In general the stage-directions of F are more concise. They usually name the characters in a uniform way, e.g. Falstaff is always so called where in Q he is designated "Sir John"; elaborate descriptions like "Thomas Mowbray (Earle Marshall)" and "Thomas duke of Clarence" are reduced to "Mowbray" and "Clarence". The names of mute characters are omitted and also descriptive phrases like "painted full of tongues", "at one doore", "in his night-gowne alone". Some exits not marked in Q are specified (I.ii.229, II.i.176, III.i.5, III.ii.332, IV.ii.76, 103, 106, 135, IV.iii.78, 88, 134, IV.v.265, V.i.93, V.iv.37, V.v.6, 80, 104, 118), but a few Q stage-directions are omitted (I.iii.116, II.i.143, II.iv.20, IV.i.191). As the commentators have paid almost no attention at all to these interesting and significant variants, I have tried to explain them at p. 513 below.

3. Differences in Speech-prefixes

The speech-prefixes in F are much more nearly uniform than those in Q. For example, the Duke of Gloucester is always indicated in F as *Glo.* or *Glou.*, but in Q he is three times *Glo.* and seven times *Hum(ph.)*; Northumberland is five times *North.* and 12 times *Earle* in Q, but uniformly *No(rth.)* in F; Prince John is ten times *Iohn* and fifteen times *Prin(ce)* (a designation also used commonly for Prince Henry) in Q, but uniformly *Ioh(n)* in F. There are even greater variations in the prefixes distinguishing the speeches of Falstaff and Mrs. Doll Tearsheet. In F they are uniformly designated as *Fal(st.)* and *Dol.* These are also the most common designations in Q, but, in addition, Falstaff is once *Old.*, six times *fir Iohn*, eighteen times *Iohn*, and Doll is once *Dorothy*,

three times *Doro*., four times *Tere*(*fh*., and throughout v.iv *Whoore*. In Q the name of Silence is almost always spelled *Scilens* or *Silens* (there are some differences between Q_a and Q_b in this respect). Of the two drawers who open II.iv, designated as 1. *Draw*(*er* and 2. *Draw*. in F, one is christened *Francis* in Q, but the speeches assigned to him do not exactly correspond to those assigned to either the first or the second drawer in F. On the significance of this lack of uniformity in Q, see p. 490 above; on that of the uniformity in F, p. 513 below.

4. Differences in Lineation

The verse-division in Q and F is substantially the same. What differences there are do not seem to me to throw light on the nature or the history of the text, but for the convenience of any one who may wish to compare Q and F where they differ in lineation I subjoin references to all such lines and passages, most of which are discussed in the commentary. On the short lines in Q as evidence of revision see p. 495; on mislineation and the printing of verse as prose common to both texts, p. 510.

Passage mislined in both texts, but differently: IV.v.72-91. See the commentary.

Passage mislined in Q only: IV.i.235-6.

Verse passages printed as prose in Q only: I.iii.83-5, IV.iii.87-8, IV.v.7-21, 59-60, V.iii.32-5, 90-1, 92-3, 95-7, 110-4, 122-3, 135-7, V.v.101-2. The passages in V.iii belong to Pistol's rant, Silence's songs, or Falstaff's and Bardolph's solitary flights of blank verse. A number of similar passages are printed as prose in both texts (see below) and the origin of these confusions in Q is doubtless to be ascribed to the same cause. The divergences of F could be explained as some transcriber's reading the original MS. more accurately than the Q compositor did or to his recognizing the rhythm of verse. On the other passages see the commentary.

Passages mislined in F only: IV.i.111, V.ii.7-8. See the commentary.

In F a number of normal verses are divided into two short lines (II.iv.371-2, IV.ii.75-6, IV.iv.133-4, IV.v.152-3, 179-80, 211-2, 229-30, V.v.111-2). Most of them are divided after a colon or full stop, where there is a distinct pause in the sense, and I think this irregularity might be attributed to an eccentricity on the part of the reviser of F, who used this means of gaining a kind of emphasis. Other examples (I.i.3-4, IV.ii.53-4, IV.iv.116-7, IV.v.19-20, 70-1, 245-6, 247-8, 259-60, V.v.52-3) could even be blamed on the compositor: here the verse is too long for a single line of type and breaking the verse in the middle may have been the compositor's substitute for running the line over. I think the disturbances at IV.ii.78-80 and IV.v.48-52 may be explained in the same way: only here the division of the verse into two parts has entailed confusion upon one or more following verses. Two of Pistol's speeches (V.iii.105-6, 116-7) are similarly divided in the middle and no doubt for the same reason: it is impossible to say whether Q prints them as prose or as verse.

There is no printing of prose as verse in F. There are some apparent examples (II.i.165-6, IV.iii.4-5, V.i.20-2, 58-61, V.iii.118-21, V.iv.30-1, 35-6, V.v.23-5), but they are really nothing but examples of eccentric typography.

5. Variants in the Text

a. *Variants due to the expurgation of profanity.*

The profane ejaculations and references to the deity which abound in the comic scenes in Q have been removed from F with extraordinary thoroughness. Sometimes a less objectionable word or phrase is substituted, such as *may* for *pray God*, *I* for *O Lord*, *Why* for *Mary*, *heauen* for *God* (in verse as well as prose scenes); sometimes the offending expression is simply omitted. There are more than one hundred alterations of this kind. Even such substitutions as "vpon my Life" for "vpon my soule" (III.i.104, IV.ii.64) and "Happy are they" for "Blessed are they" (V.iii.132) belong, I think, to this class. See also the notes on II.ii.25-9, III.i.56-60. MALONE (apud Steevens, ed. 1793) first attributed some of these alterations to the master of the revels, and all subsequent editors who allude to the matter agree that the desire to avoid profanity was the motive of such changes and that they were not made by Sh., at least. It is very likely that they were made after the passage of the act of 1606; CHAMBERS (*Wm. Sh.*, 1930, i. 240) "is tempted to think that Herbert [master from 1622] must have been at work on *Henry IV*".

Very likely the change at II.i.79, where in Q the king seems to be compared to a eunuch, can be attributed to similar scruples, though here the offense is *lèse-majesté* rather than indecency (see the commentary).

b. *Variants due to the revision of colloquial and vulgar language.*

A large proportion of all the colloquialisms, vulgarisms, and other improprieties of expression which give the Q text some of its racy flavor have been replaced in F by more decorous equivalents. Thus *a* almost invariably becomes *he*, and becomes *if*, *wot* becomes *wilt*, *Wheeson* becomes *Whitsun*, *dreampt* becomes *dream'd*, *Harry* becomes *Henry*, &c., &c. Contractions (*ist*, *too't*, *ta*, *twere*, *theres*, *tother*, *a*, *tis*, *ygood*, *nere*) are remorselessly expanded. Altogether, a systematic effort appears to have been made to divest Q of its ragged and homely garb and to fit it with a Sunday suit.

Certain other changes may also have been part of this process. Some archaic or obsolescent forms have been replaced by current (*band* by *Bond*, *yeere* by *eare*, *afore* by *before*, *moe* by *more*, *other* by *others*, *like* by *looke*). Occasionally a solecism is corrected: "Here comes my seruant Trauers who I sent" (I.i.37) to "whom I sent", "A calls me" (II.ii.78) to "He call'd me", "I see him breake Skoggins head" (III.ii.32) to "I saw him", "There is many complaints" (V.i.45) to "There are", "this eight yeares" (V.i.52) to "these eight yeares", "beards wags" (V.iii.34) to "Beards wagge". Nouns of measure are changed from the singular to the plural (II.iv.165, III.ii.215). A double negative is removed at IV.iii.93. Old-fashioned usage in the choice of prepositions is modernized (I.ii.22, 147, IV.iii.50, IV.v.146).

Very little attention has been paid to these interesting variants by the commentators. The earlier editors seem to regard them as revisions by Sh. himself. WHITE (ed. 1859, vi. 561) calls one change of *and* to *if* "an arbitrary modernization of the printing office" of F. DYCE (ed. 1866), commenting on the mistaken change of *and* to *if* at V.iii.47, speaks of some one "who made the transcript of this play used for the folio". The only hint of a general explanation which I find is in CHAMBERS (*Wm. Sh.*, 1930, i. 380): "Many [of the dif-

ferences between Q and F] look ... like sophistications in F of wording and grammar". See further p. 513 below.

c. *Variants in F which correct errors in Q.*

In a number of places editors follow F rather than Q. The only reasonable justification of their doing so is the assumption that F as well as Q is an authentic text and that when it affords an intelligible reading where Q is demonstrably erroneous it very likely preserves what Sh. wrote. Thus some variants in F arise from its accurately following some authentic copy of the text in certain places where the Q compositors, following Sh.'s MS., went astray. Some striking examples may be found among the proper names of the play. Q can hardly be right in reading *Billingsgate* at II.i.151, *Samforth* at III.ii.41, or *Hunkly* at v.i.27,* and the *Basingstoke*, *Stamford*, and *Hinckley* of F are reasonable enough. It is perhaps the more likely, therefore, that F is right in reading *Surecard* for *Soccard* at III.ii.91 and *Dombledon* for *Dommelton* at I.ii.29. If Sh.'s hand was difficult to read, as is often said, the blame for Q's aberrations may be laid at his door. The fact that F seems to be wrong at III.ii.22 (*Bare* for *Barnes*) and v.iii.93 (*Couitha* for *Cophetua*) only shows that proper names are likely to prove difficult in anybody's hand. Another notable correction occurs at III.ii.115, a speech which Q mistakenly prints as a stage-direction. Besides, apart from F variants preferred by modern editors in passages where it is not altogether certain that Q is unintelligible, in the following places F supplies a more or less obvious correction of a more or less obviously defective reading in Q: Ind. 19, 39, I.i.142, 180, 204, I.ii.9, 48, 49, 85, 95, 96, 133, 159, I.iii.30, 32, 70, II.i.21, 59, 92, 130, II.ii.18, 24, 78, 84, 87, 127, II.iii.14, II.iv.221, 269, 338-9, III.i.20, 24, 28, 29, 39, 70, 84, 88, III.ii.115, 139, 315, IV.ii.25, IV.iv.38, 119, IV.v.87, 94, 175, v.ii.24, 55, 71, v.iii.123, v.v.27. Moreover, F supplies words omitted in Q, almost certainly by mistake, in I.ii.157, II.iv.44, 173, III.ii.149, IV.i.184, IV.v.176, 194, v.v.31.

d. *Variants due to accident.*

Besides the omissions ascribed to accident above (p. 501), a certain number of variants are obviously due to accident too. Certainly one need not go farther than the fallible transcriber or compositor to find an explanation of such readings as *them* (Ind. 11), *head* (I.i.46), *able* (I.i.53), *Speake* (I.i.72), *beg* (I.ii.71), *tucke* (II.i.52), *kept'st* (II.ii.22), *Night*, *flyes* (III.i.13), *euery where* (III.ii.74), *swill* (IV.v.138), *most* (IV.v.154), *ioyne* (IV.v.195), *with* (v.i.86), *you* (v.ii.104), *heare* (v.v.116). And when the reading of F, though different from that of Q, is intelligible and close to the latter, it is natural to suppose that the F variant is also the result of some inadvertence of a more unobtrusive kind, as when F has *Whil'st* for *Whiles* (Ind. 16), *farther* for *further* (I.ii.174, IV.iv.82), *amongst* for *among* (II.iv.77), *among* for *amongst* (v.iv.22), *towards* for *toward* (IV.ii.116), *griefes* for *griefe* (Ind. 16), *Sister* for *sisters* (II.ii.128), *Clamors* for *clamour* (III.i.26), *sleepes* for *sleepe* (IV.v.80), *mine* for *my* (I.i.94, III.ii.37, IV.v.109, v.iii.4), *my* for *mine* (IV.v.108, v.iii.5), *thy* for *thine* (IV.v.125), *my* for *a* (I.ii.193),

* The equally impossible *Clemham* at III.ii.214 is corrected in most copies of Q.

an for *a* (II.iv.256), *my* for *our* (III.ii.295), *doth* for *does* (II.i.15, II.iv.245), *Hath* for *Has* (II.ii.108, II.iv.241, 253, III.ii.234, 326), *haue* for *hath* (IV.ii.133), *the* for *that* or *this* or *thy* (Ind. 37, I.i.67, 171, II.iv.331, IV.v.172, 179, V.iii.80), *his* for *this* (IV.iii.115), *which* for *that* (V.iii.132), *those* for *these* (V.iii.137), *There* for *Here* (III.ii.193), *no* for *not* (V.ii.118), *that was* for *thats* (II.iv.33), *chopper* for *chipper* (II.iv.319), *truss'd* for *thrust* (III.ii.324), *illuminateth* for *illumineth* (IV.iii.110), *want* for *need* (I.ii.73), *see* for *looke* (II.ii.69), *haue* for *heare* (II.iv.14), *Looke* for *loe* (II.iv.34). Transpositions, such as *is* (*as I take it*) for *as I take it?* *is* (I.ii.107), *not thou* for *thou not* (II.i.87), *Sure he* for *He sure* (II.ii.121), *shall still be* for *shalbe still* (IV.iii.7-8), *I feare*, *that* for *that I feare* (V.v.94), may belong to this class. Certain substitutions of one preposition for another may likewise have been unconscious (I.i.43, I.ii.108, I.iii.33, II.i.22, 78, V.iii.133, V.v.19). The number of variants that could be explained in this way is rather large.

Another group of variants that may belong to this class are redundant words found in F and not in Q. A word occurring in one good text and not in another which is essential or helpful to the sense is most likely to have been omitted from the other text by accident (see p. 488 above and p. 506 below), but when the word is not essential to the sense it may have been unconsciously interpolated in the text where it appears by a copyist or compositor. That such mistakes do happen is demonstrated by Q_b, which, though almost certainly set up from Q_a in the parts reprinted which are common to both, inserts a few innocent words of the compositor's invention into the text (III.ii.4, 77, 78). Such interpolations in F are difficult to distinguish from accidental omissions from Q which do not impair the sense: a word in Sh.'s MS. that was accidentally omitted by the Q compositor but correctly retained in F would show up in the latter exactly like an interpolation. Because of the difficulty of distinguishing variants of these two kinds, I append a list of some which could conceivably fall in either class. There is little to go on in separating them but the fact that, by and large, omission is a more common error than interpolation. See *into* (for *in*) (I.ii.49), *slenderer* (for *slender*) (I.ii.133), *hath* (I.ii.157), *and Prince Harry* (I.ii.185-6), *and that* (II.i.14), *Fy, what a* (for *what*) (II.i.70), *good* (II.i.149), *good* (II.ii.91), *be* (II.ii.93), *good* (II.ii.96), *an* (II.iii.5), *euen* (II.iv.305), *downe* (III.ii.147), *me* (III.ii.181), *I pray* (IV.iii.3), *but* (IV.iii.89), *the other day* (V.i.27), *but a very* (V.i.54), *your Worship* (for *you*) (V.i.56), *all* (V.i.63), *of* (V.i.71), *to* (V.iii.103), *enough* (V.iv.8), (*lately*) (V.iv.9), *now* (V.iv.13), *might* (V.iv.18), *Robert* (V.v.8), *all* (V.v.31), *well* (V.v.88), *should* (*ib.*), *before* (Ep. 19), *a* (Ep. 25).

e. *Variants perhaps due to revision.*

It may well be that all the variants in F are explained by the processes described above. At the same time, however, certain of them cannot be ascribed to one of the four causes above-mentioned with the same confidence as the examples already cited. If not, the alternative explanation is editorial revision. Knowing that F was expurgated and also pruned of colloquialisms and vulgarisms, one naturally wonders whether the process of revision may not have been carried a step farther to include corrections and improvements dictated by the reviser's standards of taste and sense of the fitness of things.

The answer to this question, I am afraid, is far from clear. A few substitutions occur with suspicious regularity. For example, *pray thee*, which occurs

not less than seven times in Q, invariably becomes *prethee* in F. At the same time *yea* and *ay* in Q are frequently changed to *yes* in F. Such substitutions, however, may be the work of the compositor, who, if he were in the habit of writing *prethee* himself, would tend unconsciously to put it in the place of the word in his copy. Again, by neglecting or marking an elision, F normalizes a number of verses which as printed in Q are irregular (Ind. 22, I.i.29, 132, 160, I.iii.89, III.i.44, IV.ii.5, 39, IV.iv.143). It is possible that here F is correcting errors in Q, and indeed the likelihood that such readings in Q are compositor's errors is perhaps increased by the fact that a few words correctly elided or not elided in Q are mistakenly printed the other way in F (I.i.83, 197, I.iii.31, IV.i.204, IV.ii.31). But there is no irrefutable evidence of revision here or elsewhere, so far as I can see. I think it possible that all, very likely that many of the variants under discussion are typographical errors in Q for which F substitutes authentic readings. Evidently the editors think so too, for in some of these places they adopt the reading of F rather than that of Q. I therefore append a list of all the variants which, in my judgement, fall into this doubtful class, so that the reader can make up his own mind about them. If there is any editorial revision in F which aims to correct and clarify the text rather than merely to achieve propriety and uniformity of style, it is to be found here.

I.i.104 Q an Earle : F thy Earle / 119 Q tolling : F knolling / 204 Q dare : F do

I.ii.17 Q in-set you : F sette you / 35 Q a rascall:yea forsooth knaue : F a Rascally-yea-forsooth-knaue / 119 Q doe become your phisitian : F be your Physitian / 130 Q buckles himselfe : F buckles him / 131 Q meanes are : F Meanes is / 151 Q ill angell : F euill Angell

I.iii.70 Q I thinke we are so, body strong enough, : F I thinke we are a Body strong enough / 84-5 Q French and Welch he leaues his back vnarmde, they baying him at the heeles, neuer feare that. : F He leaues his backe vnarm'd, the French, and Welch Baying him at the heeles: neuer feare that.

II.i.24 Q continually : F continuantly / 43 Q Ile throw thee in the channel : F Ile throw thee there / 49 Q bring a reskeu or two : F bring a rescu / 88 Q familiarity : F familiar / 111 Q my humble duty remembred : F (your humble duty remēbred) / 148 Q better newes : F bitter newes / 168 Q Counties / F Countries

II.ii.19 Q thy peach colourd once : F thy peach-colour'd ones / 20 Q another : F one other / 32 Q being : F lying / 74 Q you vertuous asse : F you pernitiuous Asse / 94 Q shall haue wrong : F shall be wrong'd / 156 Q yet come to towne : F yet in Towne / 168 Q a heauy descension : F A heauie declension

II.iii.13 Q The time was father, that : F The Time was (Father) when

II.iv.30 Q ere one can say : F ere wee can say / 160 Q downe faters : F downe Fates / 183 Q no things : F nothing / 261 Q Looke where : F Looke, if / 324 Q fall in loue with thee : F fall in loue with him / 338 Q the diuel blinds him too : F the Deuill outbids him too

III.i.87 Q who : F which

III.ii.70-1 Q accommodate : F accommodated / 135 Q but much of the fathers substance : F but not of the Fathers substance / 263 Q heres Wart, : F Where's Wart? / 294 Q at your returne : F As you returne

IV.iv.45 Q giue him time and scope : F giue him Line, and scope

iv.v.86 Q toling : F culling / 121 Q VVhom : F Which / 162 Q my most inward true and duteous spirit : F my most true, and inward duteous Spirit

v.ii.44 Q th' impartiall conduct of my soule : F th' Imperiall Conduct of my Soule

v.iii.25 Q Giue master Bardolfe some wine : F Good M. *Bardolfe*: some wine / 78 Q blowes no man to good : F blowes none to good

v.iv.16 Q I : F hee / 34 Q Atomy : F Anatomy

v.v.26 Q It is best certain : F It is most certaine

C. THE COPY FOR F

The theory of POPE mentioned above (p. 476) that the passages peculiar to F represent Sh.'s revision of the play implies, perhaps, that F was printed from the author's revised MS., but very likely Pope and his successors should not be held responsible for such an implication regarding a point which troubled them little. While Johnson and Malone demonstrated that these passages, when omitted, do too much damage to the context to be afterthoughts, the impression that other differences represent revision seems to have survived. At least KNIGHT (ed. 1839, i. 312) says so and likewise so late an editor as HUDSON (ed. 1852, v. 293 f.). LLOYD (apud Singer, ed. 1856, v. 310) admits that "it is possible that some of the speeches peculiar to the folio may have been added by the poet on revision in the interval, but the review of the general differences is not in favour of a systematic correction". Since then no subsequent commentator, so far as I am aware, has committed himself to the idea that Sh. himself altered this play from the Q to the F form.

Some eighteenth-century editors seem to have looked on F as a reprint of Q. CAPELL (ed. 1768, i. 6) says so specifically, adding (i. 21) that the text of F "has the advantage". This idea is repeated by KNIGHT (*ut supra*), by COLLIER (ed. 1842, iv. 339), and by WHITE (ed. 1859, p. 417), who adds, however, that the copy of Q used had served as a "prompter's book". It has also found more recent defenders. VAN DAM (1900, pp. 344 f.) supposes that the compositor was given a copy of Q and at the same time "the manuscript of the play, with orders to correct the Q from this manuscript", and COWL (ed. 1923, p. x) thinks that "the Folio text was printed from a copy of the Quarto, carefully edited, though not on modern scientific lines, and collated with an early MS., probably that from which the Quarto itself was printed". The evidence he refers to is that of errors common to both texts. CHAMBERS (*Wm. Sh.*, 1930, i. 381) also dallies with the idea. "It is not equally clear," he says, "that no use was made of Q in printing F. There are several cases of common error, which would at least be consistent with such use. But these, between F and a single Q, have not the evidential value which attaches to common errors between F and the derivative Qq of other plays."

But the decision of the CAMBRIDGE EDITORS (1864, iv. xii) that the source of F was a transcript of Sh.'s MS. has been adopted by nearly every subsequent commentator.* Their words are: "The version in the first Folio was probably

* Perhaps the following words of STAUNTON (ed. 1858, p. 569) anticipate them: "[F] was printed from an independent and more complete copy than that of the quarto, depraved, however, as usual by playhouse alterations and the negligence of successive transcribers."

printed from a transcript of the original MS. ... The Folio in other places [than the passages peculiar to it] affords occasional readings which seem preferable to those of the Quarto, but for the most part the Quarto is to be regarded as having the higher critical value." This pronouncement has been refined upon by some later scholars. FLEAY (*Biog. Chron.*, 1891, ii. 183) says that F is "the received stage copy of James' time", and POLLARD (*Sh.'s Fight*, 1917, p. 49) that it is a "later" acting version. GREG (1928, p. 11) is of the same opinion, and CHAMBERS (*Wm. Sh.*, 1930, i. 380), though not so positively, too: "It seems clear that F follows in the main a theatrical manuscript. This may, indeed, have been the same manuscript which was used for Q, but if so it had undergone subsequent overhauling by the book-keeper." Elsewhere (i. 236) he attributes the following changes to the book-keeper: "There has been a minute revision, which indicates a careful study of the text. Many directions are shortened by the omission of notes for apparel and the like. Errors are corrected, although a few new ones are made. Overlooked entries are marked. Indefinite numbers are replaced by specific ones. Superfluous supernumeraries are eliminated."

One further theory remains to be mentioned, viz., RHODES's notion that F is an assembled text. In *Sh.'s First Folio* (1923, p. 106) he says: "While entrances and exits are distributed, there are traces that 'the list of characters in their order of entrance' was originally at the head of each scena, for in four cases we find the initial entrance includes the names of characters who appear later where the entrances are repeated—Bardolfe and Page in II.ii, Westmerland and Coleuille in IV.i, Bardolfe and Page in V.i [see commentary, v.i.61], and Pistoll in V.iii. ... When there are two texts whose dialogue is the same but whose [stage-]directions are diverse, this discrepancy always suggests that one of them has been reconstructed from a clear copy." In *Studies in the First Folio* (1924, p. 107) he says unequivocally that the F text was "constructed by 'assembling' the players' parts into one continuous text ... because the prompt-books were not available in 1623, either because they had been lost or because they were required for current performances".

Inasmuch as the commentators, except Cowl and Chambers, do not appear to have examined the F text in detail and as they more or less contradict one another, it should be profitable to attempt to determine what copy was used for F by taking into account all the evidence available.

The proposition that F was printed from Q, for example, should be capable of proof or disproof. The commentators who advert to it have discussed it chiefly in general terms. RIDLEY (ed. 1934, p. vii) notices that "in IV.v.48-52 F gets the line division wrong, which would be easy enough from a MS. but highly unlikely from a correctly divided printed text [like Q]" and so concludes that F was not printed from Q. Perhaps the error in Q at III.ii.115, which is not repeated in F, creates the same presumption. And certainly F *ioyne* at IV.v.195, where Q correctly reads *win*, is an intelligible error if we assume a MS. reading *winne* or something like it and a most extraordinary blunder if F was set up from Q. Likewise the *e:d* error in F which does not occur in Q implies MS. copy. But a few indications of this kind will probably be deemed inconclusive; at any rate, they do not take account of the errors common to both texts on which the proponents of this proposition rely for proof.

Neglecting for the moment common errors in lineation, I count 32 "twin

errors" in the play. By a twin error I mean a reading common to Q and F which is rejected by all or a majority of the editors. There is some room for differences of opinion. GREG (1928, p. 34) calls *inuincible* (III.ii.313) "a seemingly clear case", and the *N.E.D.* supports him, but most of the editors do not substitute *invisible* for it. But 32 seems a sufficient number to test the hypothesis under consideration.

It is, however, by no means certain that the primary texts are clearly wrong in all these places. At I.ii.25, II.i.51, II.ii.74, II.iv.198, III.ii.77, 78 (where the editors follow Q_b rather than Q_a and F), III.ii.156, and V.ii.133 the editors, in my judgement, are quite wrong and the primary texts are right. Elsewhere, while the editors may be well advised in making changes, it is impossible to say flatly that the text is wrong; either it is undoubtedly right according to 16th-century standards (III.ii.200, IV.iii.110, IV.iv.96, IV.v.36, 90, 216, V.ii.93-8, 103) or it has been defended, on good grounds, by a minority of the editors (I.i.199, I.ii.8, 155, II.ii.107-31, IV.i.43, 59, 184, IV.v.35). At IV.v.221, while the editors have usually pronounced the text wrong, they have quite failed to agree on what is right, and so do not convince one that a mistake has been made. For lack of space to repeat what has already been discussed in the commentary, I must refer the reader to the notes on these lines, where, I think, he will find reasons for doubting that the primary texts stand convicted of the offenses they are charged with.

Seven twin errors remain to be considered. Three of them (Ind. 38, IV.i.45, IV.ii.20) are confusions of *e* and *d*. This error, which arises from the similarity of the two letters in the secretary hand, is very common. If F was not printed from Q, it is a rather remarkable coincidence that in three places, different compositors or copyists should have committed identical errors, but on the other hand, the independent occurrence of the mistake in F at V.v.116 tends to show that it was set up from a MS. rather than from a copy of Q.

At V.v.18-22 the editors uniformly change the distribution of speeches. Here, however, Q and F do not quite agree: while both give ll. 20 and 22 to Pistol instead of Shallow, Q gives l. 18 to Pistol and F to Shallow. It is therefore somewhat inexact to call this a twin error. However that may be, the trick of iteration in these speeches is certainly characteristic of Shallow; l. 22 sounds exactly like him. Nevertheless it does not seem inconceivable that Sh. himself could have assigned three short speeches such as these, a total of twelve words, to Pistol rather than Shallow; I think I can imagine an actor in the part of Pistol delivering them in such a way as to keep them quite in character. If so, it is undoubtedly hard to account for F's substitution of Shallow at l. 18, but that is no less difficult to explain on the alternative hypothesis. I am afraid that this is not a clean-cut example of twin error.

The three errors which remain seem utterly indefensible. At IV.i.181 Q has *ensinewed* and F *insinewed* where the meter requires *insinew'd*. At IV.i.189 they read "At either end in peace" instead of "And either end in peace". At IV.i.195 "Feare you not, that if wee can make our Peace / Vpon such large termes, and so absolute, / ... / Our Peace shall stand as firme as Rockie Mountaines" is changed by the editors to "Fear you not that; ... "

Since the alternative explanation is that both texts go back to a common source, and most commentators agree that they do, this residuum, even if three or four of the doubtful cases mentioned above are added to it, does not implant a strong conviction that F was set up from a copy of Q.

Common errors in lineation would also tend to confirm the hypothesis that F was derived from Q. As a matter of fact, there are none. At v.ii.76 and v.v.79 a word or short phrase—one interrogative, the other imperative; one the beginning of a long speech, the other the end—has been added to a normal verse. Although modern editors prefer to print these phrases as separate short lines, it is not even certain that, by Elizabethan standards, the primary texts are necessarily wrong or that the explanation may not be merely typographical. Furthermore, the fact that the king's speech at iv.v.72-91 is mislined differently in the two texts points towards the opposite conclusion.

On the other hand, a number of Pistol's ranting speeches (II.iv.157-60, 163-8, 173-4, 178-83, 195-8, v.iii.83-7, 90-1, 135-7, v.v.34-9) and Silence's songs (v.iii.18-22, 44-5, 50-1, 67-8) are printed as prose in both texts.* Others, however, which are printed as prose in Q are verse in F (v.iii.32-5, 90-1, 92-3, 95-7, 110-4, 135-7 and possibly II.iv.173-4). As Sh. undoubtedly intended them as verse, those set up as prose in both texts may certainly be called identical errors. But as the verse is not blank verse and occurs in prose scenes, as Pistol's bombast is metrically very irregular, and as the printing of blank verse as prose is an error which occurs in good texts and may therefore originate in the lack of a clear differentiation of verse and prose in the author's MS., these identical errors are explicable quite as well on the assumption that both Q and F go back to a common original as on the assumption that F derives from Q. So far as I know, they have never been urged as proof of the latter hypothesis and as such proof they do not seem to me irrefutable.

Another indication of a MS. basis for F may be found, I think, in the position of some of the stage-directions. A number of these occur at a different place from that occupied by the corresponding stage-direction in Q—some two or three lines earlier (II.i.35, 117, II.iv.225, III.ii.56, IV.i.32, IV.iii.127, IV.iv.91, 106, IV.v.92), others two or three lines later (II.ii.71, IV.ii.1, 108, IV.v.102, v.iii.73). Though some of these shifts could be deliberate attempts to make the action more intelligible (see IV.iv.91, 106), it is hard to think of any reason for moving most of them. Further, if F was set up from Q, it seems most unlikely that it would have occurred to either an editor or a compositor to shift them about when apparently nothing is gained by doing so. But if F as well as Q was set up from a MS. (not necessarily the same MS.), an intelligible explanation suggests itself. In many extant theatrical MSS. of the time stage-directions, especially those within a scene, are sometimes written beside the text, on the right, instead of in a position parallel to and interrupting the dialog, as in modern editions. Q was certainly printed from such a MS., for in it some stage-directions still appear in the lateral position. When a MS. with such stage-directions is copied or put into type and the stage-directions are transferred from the lateral to the parallel position, it must often be a matter of judgement to decide where to insert them. If F was set up from a MS. in which some of the stage-directions were written beside the text, or from a MS. derived from such a MS., variations in the judgement of the copyist or the compositor who transferred the stage-directions from one position to the other would afford a simple explanation of these apparently meaningless differences of position.

* See also the notes on IV.iv.15-6 and IV.iii.84-6.

Finally, I may add that the close comparison made by an editor who works more than five years on a text does not bear out the idea that F derives from Q. If F was printed from Q, or from a copy of the latter perfected and corrected by reference to some authentic MS., one would expect to find many small similarities of spelling, punctuation, and typographical style, such as those which prove, e.g., that the F text of *1 Henry IV* was printed from Q₆ of that play. Actually no convincing similarities of this kind can be found: in orthography, punctuation, and typographical peculiarities the two texts diverge almost as often as they conceivably could. In consequence, one cannot think that the compositors who, in setting up *1 Henry IV*, *The Merchant of Venice*, *A Midsummer-Night's Dream*, and other plays from Q copies, followed their originals closely enough to make the indebtedness quite plain would now have departed from their copy in every insignificant way open to them.

If, then, it seems unlikely that F was set up from a perfected and corrected copy of Q, what was the nature of the MS. which the F compositors put into type? The differences between Q and F specified above may, I think, be grouped in four classes: 1) those due to accident, 2) those due to censorship, 3) those due to the book-keeper, and 4) all others. The first two kinds are quite obvious and do not throw much light on the nature of the copy. The theatrical censor's expurgations could have been endorsed upon any authentic MS., but were most likely entered in the prompt-book to make sure that they would be put into effect during performances of the play. A printed text that shows traces of the censor's operations, then, is likely to have been derived from a prompt-book.

There are other indications of a prompt-book origin in the stage-directions of F, but they are not altogether clear. The stage-directions of F have been most thoroughly revised; only a few of them, and those the shortest and simplest (*Exit*, *Enter Trauers*), are identical with the corresponding directions in Q. The motive for these alterations is not easy to discover. The clearest indication of theatrical revision is probably the changes in v.v. The elimination of the royal procession across the stage at l. 7 and the expansion of the stage-direction at ll. 43-5 seem to point to a revision of the staging. In Q Prince John and the chief justice leave the stage with the king and his train and return later (no exit is marked, but the re-entry is noted at ll. 96-7); in F they apparently remain on the stage from l. 80, when the king leaves, to l. 98, when the chief justice approaches Falstaff and speaks. Possibly the F stage-direction at the beginning of v.i indicates theatrical revision. Here Q reads "Enter Shallow, Falstaffe, and Bardolfe"; F adds Silence, the page, and Davy to the list. The addition of Davy might be called a correction, for he is required by the dialog not later than l. 111, but Silence certainly and possibly the page too take no part in the proceedings. (Editors take Shallow's welcome at l. 64 as addressed to the page, but it could be meant for Bardolph.) It may be that Silence and the page were brought on the stage in this scene in order to maintain the integrity of the group of comic characters who figure in III.ii and v.iii as well. CHAMBERS (*Wm. Sh.*, i. 380) takes the omission of two stage-directions at III.ii.224 and 244 as an error and so it may well be, but conceivably it could also mean that Falstaff and the justices merely walk apart instead of leaving the stage. There is also some reason to suspect theatrical revision at the beginning of II.iv; this at least is one possible explanation of the omission

of ll. 15-6 from F (see the commentary). Other changes characteristic of prompt-books are the omission of notes of costume and place (Ind. 3, I.ii.2, IV.i.2-3)* and of superfluous characters (I.iii.2-3, II.ii.2-3, II.iv.20, III.i.34, IV.iv.2, V.ii.2-3, 51) and the transformation of the author's imprecise specifications into something more exact (II.i.2, 117, II.iv.2, III.ii.56, IV.iii.25, V.iv.2-3, V.v.2).

At the same time, however, certain peculiarities of F do not at all suggest a prompt-book basis. For one thing, F omits practically all indications of off-stage noises and effects: *Peyto knocks at doore* (II.iv.355), *Shout* (IV.ii.93), *Alarum ... excursions* (IV.iii.1), *Retraite* (IV.iii.25), *One knocks at doore* (V.iii.63). As the prompter was responsible for such effects and as some of them, at least, seem quite indispensable to any performance of the play, it is hard to imagine a MS. which lacks them as a prompt-book. In the second place, F fails to note certain entries. The most glaring omissions of this kind are the failure to note the entrance of the page in II.i and of Davy in v.iii. In addition, no note is taken of the entrance of the page with Bardolph at II.ii.71, though he is listed (like Bardolph) among the characters entering at the beginning of the scene, when he most certainly does not appear. At II.i.52 F reads "Enter Ch. Iustice" where Q has "Enter Lord chiefe iustice and his men". The entourage of the chief justice is, of course, mute, but seems necessary to the quelling of the brawl between Falstaff and the constables. As there is nothing with which the prompter was more anxiously concerned than getting his actors on the stage at the right moment, it seems very odd to find these omissions in F if it derives immediately from a prompt-book.

Finally, there are the very odd summary entries at the beginning of three scenes. II.ii begins with "Enter Prince Henry, Pointz, Bardolfe, and Page", but Bardolph and the page do not actually appear until l. 71, at which point "Enter Bardolfe" occurs. IV.i is headed "Enter the Arch-bishop, Mowbray, Hastings, Westmerland, Coleuile"; Westmoreland actually enters at l. 32, and is directed to do so at that point; Coleville does not participate in the action or dialog (unless he is the anonymous captain addressed by Hastings at l. 73) until IV.iii (the scene is, of course, continuous from the beginning of IV.i to the end of IV.iii), but conceivably he could remain as a mute throughout IV.i and IV.ii. V.iii is headed "Enter Falstaffe, Shallow, Silence, Bardolfe, Page, and Pistoll", but Pistol is not wanted until l. 74, where his entry is noted (while Davy, whose entrance is not noted, is required by l. 10 at the latest). Rhodes's explanation of these massed entries as evidence of an assembled text (see p. 508) has not, so far as I can learn, been taken seriously, and I do not know why it should be. The absence of those further peculiarities which make the hypothesis of assembling plausible when applied to a text like that of *Two Gentlemen* rules it out here. But whatever the explanation of these massed entries may be, it is most unlikely that they were derived from a prompt-book. So far as they are misleading in directing entrances, they would prove most confusing to the prompter and so it is hard to believe that the MS. from which they were derived was used to regulate performances of the play.

The peculiarities of F which have not yet been accounted for are of two kinds. The first consists of authentic corrections of and additions to Q. The

* But at II.iv.234 F adds *disguis'd*.

commentators are almost unanimous in agreeing that these go back to Sh.'s MS., either directly or through an intermediate prompt-book. The point can hardly be disputed and may be accepted as proved. The second class includes the substitutes for the colloquialisms, vulgarisms, archaisms, and solecisms of Q, the revised stage-directions over and above those which evince revision of the staging, the revised speech-prefixes, the massed entries, the revised punctuation, the division into scenes, and the editorial alterations of the text, if there are any. In my judgement, these can be accounted for only by the hypothesis of literary revision.

The literary character of these alterations is clearest in the careful and thoroughgoing revision of the vulgar and colloquial language of Q. This revision, which certainly involved a good deal of tedious labor, cannot possibly have been actuated by theatrical motives: no one would for one moment suppose that, after it was complete, the actors restudied their parts, learning to say *he* instead of *'a*, *to it* instead of *to't*, and *is it* instead of *is't*. Nor can I see any theatrical advantage in uniformity of nomenclature in speech-prefixes and stage-directions or in revision of the mere wording of stage-directions, while in the theater the massed entries would only have proved misleading. And while the very defective punctuation of the prose scenes in Q may have been overhauled in the prompt-book or the actors' parts, the extremely thorough overhauling of the punctuation evident in F may also have been dictated by literary rather than theatrical considerations. Moreover, since most scholars think that scene-divisions were not marked in prompt-books, the scene-division of F must have originated elsewhere. All these changes, then, seem to have been made to prepare the text for reading rather than for acting.

Dr. ADAMS calls my attention to the fact that some of the peculiarities of F resemble the work of Ralph Crane, the scrivener who was employed by the King's men from about 1619 to 1625 (F. P. WILSON, 4 *Library* vii, 1926, pp. 194-215). Crane's known work consists chiefly of transcripts of plays for private collectors, but the prompt-copy of *Sir John van Olden Barnavelt* in the British Museum is also in his hand. The most striking similarity appears in the massing of entries at the beginning of a scene, a characteristic of the Malone MS. of Middleton's *Game at Chess* (ed. R. C. BALD, 1929, p. 29). To be sure, Crane's habit in this MS. is to distinguish characters entering at different times ("The white Queenes Pawne, & Black-Bishop's Pawne. Then y^e Black Queenes-Pawne: Then y^e white Bishop's Pawne, & y^e Bl. Knights Pawne"); but the similarity of style seems noteworthy nevertheless. Bald's list of Crane's characteristics as a transcriber (*op. cit.*, p. 171), which include the habit of expanding contractions, the free use of italics, the capitalization of nouns, and a rather heavy system of punctuation, describes closely enough certain of the peculiarities of F. I think it quite likely that the MS. used by the F printers was a transcript of the play made by Crane or by some other professional scribe of similar working habits.

What occasion brought about the transcription of this play can only be guessed. I can find nothing in the F text which clearly suggests that it was made for a private collector, like most of Crane's known work. As a complete text of the play, it differs in one important way from the two private transcripts of *A Game at Chess* described by Bald, both of which are considerably abbreviated. Dr. ADAMS plausibly suggests that the occasion of the transcript may

have been the performance of the play at court c. 1619-20 (see p. 656). It is uncertain, however, whether the memoranda which are the only record of this hypothetical performance are a list of plays performed at court or a list of plays considered for performance at court, and also whether "[not p]laid theis 7. yeres" means "not played anywhere", which might suggest a need for replacing or overhauling a long disused prompt-book, or "not played at court". I do not know whether the purification of the racy language of Q which is accomplished by F would have been an additional recommendation of the play at the court of James I. In default of decisive evidence to the contrary, I think that the publication of F in 1623 may be considered a possible occasion of the transcript. One can imagine a fairly good reason for overhauling this play. Simply because such great pains were expended on improving style and diction, I should suspect that the highly colloquial tone of the prose scenes was thought unsuitable for print. Few other plays in the canon contain as much spontaneous talk transcribed from low and country life. And there can hardly be another quarto more defectively punctuated, perhaps even as defectively punctuated, as is that of this play in the prose scenes. In the light of Elizabethan or Jacobean notions of literary propriety, it does not seem fantastic to suppose that the play as it had been printed in Q, as it existed in the prompt-book, and as it was played on the stage could well be made more presentable for its appearance in print. The projectors of the collected edition of Sh.'s plays, solicitous of his literary reputation, may have felt that so much unpolished and vulgar language would invite contempt. It is true that many another play in F, from the point of view of presentableness, would have profited by the same kind of treatment, and I have no idea why this one, almost alone of the thirty-six, should have been selected for special treatment unless because the need was felt to be greater. At the same time, I am not convinced that the kind of revision to which this play was subjected in F is really unparalleled. I cannot speak positively of other F texts, but in some of them I think traces of the same kind of revision may be found in a less marked degree. It may be that, quite literally, the motive for making the transcript was literary.

Whatever the occasion of the transcript may have been, it is possible to follow the method pursued in making it rather closely. A scribe with some experience in handling playhouse MSS., a man like Ralph Crane, possibly Crane himself, was engaged to prepare the new draft of the play. For this purpose, he was provided with the official prompt-book of the play. This already differed from Q in containing passages there omitted, authentic readings in a number of places where the Q compositors had blundered, and a revised version of the stage business in a few scenes. It also omitted mute characters, substituted precise specifications for the author's vague ones, and recorded entrances more accurately than Q. Possibly it was divided into acts. At some time after 1606, it had been pruned of profanity and indecency and, at the same time or some other, of a few other objectionable allusions. From this full and accurate text he made an accurate fair copy embodying certain rearrangements and improvements. First and foremost, wherever he found a colloquialism, vulgarism, or contraction, he put a more reputable form in its place, with the result that, in the prose scenes, he made a change of some kind in almost every line. Incidentally he also corrected a few solecisms and mod-

ernized some archaic forms of words (though occasionally he substituted a more archaic form for a less, as *vilde* for *vile*). Occasionally he may have ventured a step farther and made a real editorial correction where he thought the text obscure, inconsistent, or incorrect (see p. 505). I think he may be responsible for the division of the acts into scenes, either according to the dictates of reason or according to the tiring-house plot. At the same time, he improved the punctuation quite efficiently, supplying many points wanting in Q and substituting heavier stops for the equivocal commas of Q, though some of these are so essential that they may have been introduced previously into the prompt-book. Finally he gave the stage-directions and speech-prefixes a drastic overhauling. The erratic nomenclature of the speech-prefixes he reduced to uniformity, and, with something like the same end in view, he also rewrote a large majority of the stage-directions, incidentally dropping indications of off-stage effects as of purely theatrical import. Here and there (II.ii, IV.i, v.iii) he attempted to reframe the stage-directions at the beginning of the scene in something like the classical manner, following a practice which may have been modeled on the impressively orderly arrangement of the Jonson folio and certainly very much like that used by Crane in writing one of the MSS. of *A Game at Chess*, but this attempt was made only spasmodically. On the whole, however, he did what he set out to do carefully and intelligently. He made some mistakes in copying the text and he overlooked the entrance of the page in II.i and of Davy in v.iii, but, generally speaking, his work was creditable.

In other words, the copy for F was neither Q nor a corrected copy of Q nor simply a prompt-book. It was rather a prompt-book which had been transcribed and, in some important and many insignificant ways, quite thoroughly overhauled to impart to the result what may be called a certain degree of literary finish.

THE DATE OF COMPOSITION

The date of this play is usually fixed with reference to that of *1 Henry IV*, most commentators agreeing that the one followed the other after a short interval. Accordingly, almost any scholar's opinion about the date of this play may be ascertained by adding a few months to his date for *1 Henry IV* (Variorum *1 Henry IV*, pp. 352 ff.). The earliest date commonly assigned to the first part is 1596: the majority opinion puts it in 1597. This gives us an anterior limit for *2 Henry IV*. The posterior limit is the date of the entry in the Stationers' register, 23 August 1600.

The earliest remark on the date of the play which I have noticed is LANGBAINE's inference (1691, p. 456), from the allusion to Queen Elizabeth in the epilog, that it was written in her reign. CAPELL (*Notes*, 1779, p. 184) casually assigned the two *Henry IV* plays to 1597 or 1598. STEEVENS (Var. '78, v. 521) noticed the allusion to Justice Silence in Jonson's *Every Man out of his Humour* v.ii (1599) and thus pushed back the later time-limit for this play. MALONE (Var. '78, i. 299 ff.), in the first comprehensive consideration of the chronology of Shakespeare's plays, assigned *2 Henry IV* to 1598. He noted the entry in the Stationers' register, pointed out that, according to the epilog, it must have been written before *Henry V*, which he put in 1599, and inferred from the failure of Meres to speak of *Henry IV* as a first part or as a play in two parts that *2 Henry IV* was produced after the entry of *Palladis Tamia* in September 1598. (Malone's evidence for fixing the composition of the play between 25 February 1598 and 9 January 1599, however, has not held water because he mistook the entry of Hayward's *History of Henry IV* on the latter date for that of Shakespeare's play.) In the revised form of his essay printed in his edition of 1790, Malone cited, as circumstances setting the earlier limit of the play, the imitation of Daniel's *Civil Wars* (1595) at iv.iv.137-8, Pistol's quotation (ii.iv.179-80) of a motto found in *Wits Fits and Fancies* (1595), and the allusion at v.ii.56 to the murder of the brothers of the Turkish sultan in February 1596.

The only further piece of material evidence which later commentators have brought forward is COLLIER's inference (ed. 1842, iv. 339) from the *Old*. speech-prefix at i.ii.115 that *2 Henry IV* must have been written before 25 February 1598, when *1 Henry IV* was entered in the Stationers' register with Oldcastle rechristened Falstaff. Collier assumes the correctness of Theobald's statement (see commentary) that all the Falstaff speech-prefixes in this play must have originally read *Old*. and that some one who went through the MS. altering them to *Fal*. inadvertently overlooked the one at i.ii.115. This inference has been widely accepted, but it has also encountered some skepticism. LLOYD (apud Singer ii, 1856, v. 310) denied that the *Old*. prefix is "absolute proof" of composition before Falstaff replaced Oldcastle and explained it as a lapse of memory. FLEAY (*Introduction*, 1877, p. 33) thinks it "more likely that a writer who had written *Old*. some hundreds of times in *1 Henry IV*, should by a slip put it for *Fal*. in the second, than that a corrector, looking for this name, and this only, should omit to correct it". H. P. STOKES (1878,

pp. 57 f.) is skeptical for various reasons: "(1) The mention of Falstaff as 'the fat Knight, hight Old-castle,' by Nat. Field in [*Amends for Ladies*,] 1618, and two similar allusions in 1604, would suggest ... that some of the theatres long retained the name; this would, of course, weaken the inference from the abbreviation 'Old.' (2) The entry in the *Register* on February 25th, 1598 ... does *not* say 'Part i,' which I think it would have done had Part ii been in existence then." O. F. ADAMS (Irving ed., 1888, iii. 419) follows Stokes. A. W. WARD (2 ed., 1899, ii. 120) withdraws the blessing he had given Collier's idea in his first edition (1875, i. 396). COWL (ed. 1923, p. xvi) also remains unconvinced and even suggests that "it may be that Malone was right,—or partly right,—in suggesting that the prefix crept into the Quarto 'merely from Oldcastle being, behind the scenes, the familiar theatrical appellation of Falstaff, who was his stage-successor'." COLLINS (ed. 1927, p. xvi) argues that "the Second Part was not completed before the entry of the First Part or even before its publication a little later in 1598, for at the very opening of *2 Henry IV*, Northumberland has not yet joined the Archbishop, and only decides to do so in 1.1.152, after he has heard of the defeat at Shrewsbury. This contradicts the ending of *1 Henry IV*." On the other hand, CHAMBERS (*Wm. Sh.*, 1930, i. 383) adopts Collier's inference and adds that the name of Russel used for Peto at 11.ii.2-3 also suggests "that the writing had begun before these names [Russell and Harvey] were censored" in *1 Henry IV*.

Some further data supplied by recent commentators may also be mentioned.

H. P. STOKES (*loc. cit.*), although he dates the play 1598-9, remarks that Kemp, who is sometimes supposed to have played Shallow, quitted the Chamberlain's men in 1598. From this one might infer a somewhat earlier date, but actually Kemp's playing Shallow is very doubtful indeed.

COWL (*Notes*, 1928, p. 7) argues that the play must be later than Brandon's *Virtuous Octavia* (1598) because Pistol's confusion of *Hannibal* and *Cannibal* (11.iv.166) is imitated from it. CHAMBERS (*loc. cit.*), however, thinks that Brandon and also Jonson, in whose *Every Man in his Humour* 11.ii (1598) the same malapropism occurs, may just as well have been copying Pistol.

HOTSON (1931, p. 111) fixes the date according to the chronology of Shakespeare's quarrel with William Gardiner, whom he believes to be the original of Shallow. "Justice Gardiner," he says, "died November 26, 1597. This date therefore gives us our later limit for the composition of the *Merry Wives*. For the earlier, we can hardly place it before Shakespeare's removal to Southwark and the quarrel of Gardiner and Wayte with Shakespeare and Langley, in October and November 1596. In the year which lies between these two Novembers, then, Shakespeare wrote the two plays which introduce Justice Shallow, *2 Henry IV* and the *Merry Wives*."

Mr. HENRY N. PAUL's ingenious idea that Shakespeare put aside this play after finishing IV.iii in order to write, at the queen's command, *The Merry Wives* (Variorum *1 Henry IV*, p. 355) does not affect the date of this play so much as that of *The Merry Wives* and should be considered in relation to the latter.

I think I need not regale the reader with details of various erratic theories of the composition of this play which attribute to it a much earlier origin than is usually supposed. CAIRNCROSS (*The Problem of Hamlet*, 1936, p. 151) puts it back as far as 1588-9; this is, I believe, the record. MATHEW (1922, p. 184)

has an elaborate theory which makes 2 *Henry IV* later than *Henry V* and *The Merry Wives*.

If a mean were calculated from the various conjectural dates assigned to the play by various scholars, it would fall late in 1597 or early in 1598, I think. Besides DRAKE (1817, ii. 379), who favors 1596 in preference to 1597, and W. KÖNIG (*Jahrbuch* x, 1875, p. 258) and HOTSON, who indicate a beginning in 1596 as possible, few put the date so early. CHALMERS (1799, p. 331), COLLIER, STAUNTON (ed. 1858), WHITE (ed. 1859), HALLIWELL (ed. 1861), FURNIVALL (apud Gervinus, tr. 1875, p. xlv), J. Q. ADAMS (*Life*, 1923, p. 227), and CHAMBERS all put the play at or near the mean date. MALONE (ed. 1790), FLEAY (*N.S.S. Trans.* 1874, p. 10), and A. W. WARD (2 ed., 1899, ii. 120) date it after February 1598, and STOKES, the IRVING EDITORS, COWL, and COLLINS later still, so that the composition may have carried over into 1599.

THE AUTHENTICITY OF THE TEXT

[This section deals with such doubts as have been expressed regarding the attribution of this play, or of considerable parts of it, to Sh. The authenticity of the *Henry IV* plays has been doubted so seldom that there is little to report. Skepticism of this kind which deserves respect is still rarer: I do not know why, e.g., students should have to pay attention to such wild guesses as that of GERRARD (1928, p. 109) attributing the greater part of this play to Jonson. The pronouncements of the arch-skeptic Robertson, quoted below, are all that it seems necessary to record here on this topic.—Ed.]

ROBERTSON (1930, pp. 39 ff.): *1 Henry IV* has the lowest percentage (5.1) of double-endings in all of the Folio plays, and yet is quite plainly from the hand of Shakespeare almost throughout ... Then comes the double anomaly of the high (16.3) percentage of double-endings in *2 Henry IV*, which is commonly dated only a year after Part I. When we now note how different is the versification of the heavily double-ended verse in *2 Henry IV* from most of that, in the same play, which has far lower percentages, we are forced to the fresh inference that much of the verse in *2 Henry IV* as a whole is not Shakespeare's, though he wrote a good deal *in* it.

Let the doubter look for himself, scanning in particular the second scene of Act V, and noting closely the line movement of the long speech of the Chief Justice. Some of the lines in the scene may very well be Shakespeare's; but in the chief speeches, with their clustering double-endings, we have verse as markedly end-stopped as any in the whole Folio. The scene as a whole has 25 per cent—about five times the average for *1 Henry IV*.

But that is not all. The diction and the thought, the play of reflection, though vivacious, are un-Shakespearean. Even in *1 Henry IV* and the apparently genuine portions of Part II, indeed, we have still the young Shakespeare. The language is diffuse, for him. Everything is said at needless length ... The thought, too, evidently follows old tracks; and the priggish pronouncements of Prince Henry (which may or may not have been revised by Shakespeare) are evidently dictated by a recent stage tradition. We have not the great Shakespeare here; only at best the endlessly eloquent young poet, who can put anything into mellifluous verse. But the verse *is* so mellifluous that when a line does not scan we know that, if it is his, it has suffered from the copyist or the printer. In Act V, scene ii of *2 Henry IV*, on the contrary, the verse is staccato, rarely admirable in phrase, and quite rigidly end-stopped.

Again, let the student ask himself whether Falstaff's long speech in praise of sherris-sack has the spontaneous quality of the fat knight's fun in so many other scenes. And let him then compare this *bravura* work with the clearly analogous exercise in Chapman's *Monsieur D'Olive* [II.ii.252] in which that personage dilates endlessly in praise of tobacco. There is a curious kinship in the two pieces.

To trace the alien hand or hands, however, will require a careful comparative scrutiny. Here it must suffice to say, with a few elucidations, that there *is*

alien matter, not only in Henry scenes but in some others where the double-endings multiply and the verse stiffens. If there is one thing certain in this enquiry, it is that when Shakespeare in his genuine work (as in *Hamlet*, 22 per cent; *Antony*, 26.5 per cent) attains anything like 25 per cent of double-endings, his verse has reached a quality of rhythmic continuity that utterly transcends the quality of those scenes in *2 Henry IV* in which we find those high percentages.

And still that is not all. In certain scenes in *2 Henry IV*, in particular in those (iv.v) in which the prince takes away the crown, thinking his father dead, and then delights his sick and grieved father with a perfervid explanation; those (iv.ii) in which Westmoreland and Lancaster foully break faith with the disarmed rebels whom they treacherously arrest for high treason; and those in which the new King and the Chief Justice exhale their noble ideals, we are conscious of either a vulgar or a vile moral standard. When the now sanctimonious Henry V unctuously rejects his old boon companion, and the poor devils of women are haled to jail, we are conscious not only of a bad taste left in our mouths but of a sheer stultification of all the previous play-matter in interest of propriety. "The theatre" has sat on the penitential stool.

Was Shakespeare, then, actively concerned in this edifying metamorphosis? If so, "the less Shakespeare he." This performer will square with no conception of a great soul, innately superior to vulgar standards. And the remarkable thing is that in all those scenes, even when the diction is comparatively good, the versification is always of that short-breathed, end-stopped quality. Even where occasionally the sense runs on, the rhythm does not. The lines are as if cut into lengths by scissors. And as in all of these scenes we have those incongruously high percentages of double-endings (iv.ii: 25 per cent; iv.iv: 20 per cent; iv.v: over 25 per cent; v.v: 27 per cent) which are so irreconcilable with the evolution of Shakespeare's verse, we are forced to call them alien.

On the other hand, despite the curious incompatibilities in the domestic record of *Mrs. Quickly*, which also suggest that parts of this play series had been in different hands, the humorous *Falstaff-Quickly* scenes always seem to tell of Shakespeare's own humour. Thus we are made to feel that *that* was what he most cared about in those two plays. And in fact those are the scenes most likely to have made the plays succeed. The treachery with the rebels, and the sanctimonious reformation and Pharisaism of Prince Hal, must always have disgusted many.

Recognising the special difficulty of tracing the alien hand here, I will merely observe that so far the most likely operator would seem to be Thomas Heywood ... His versification almost perfectly answers to that here under scrutiny, though it may have been revised in *2 Henry IV*.

THE SOURCES

I. THE FAMOUS VICTORIES

A. EXTRACTS FROM *THE FAMOUS VICTORIES OF HENRY THE FIFTH:* *CONTAINING THE HONOURABLE BATTELL OF AGIN-COURT* (1598)

[This play of the Queen's men was entered in the Stationers' register 14 May 1594 (Arber's *Transcript* ii. 648), but the oldest edition of which a copy has survived is dated 1598. This, FLEAY (*Wm. Sh.*, 1886, p. 33) has suggested, was provoked by the popularity of Sh.'s plays of Henry IV, of which the purchaser might imagine he was procuring a copy. The play was on the stage in the lifetime of the actor Richard Tarlton, who died in 1588, according to an anecdote in *Tarltons Jestes* (1609 or earlier) which speaks of Tarlton's doubling the parts of the chief justice and the clown "at the Bull in Bishopsgate" (ed. Halliwell, *Sh. Soc.*, 1844, pp. 24 f.). COLLIER (*H.E.D.P.*, 2 ed., 1879, p. 455) puts the date "not long after 1580". FLEAY (*Chron. Hist.*, 1890, p. 67) has also suggested Tarlton as the author. SYKES (1920) nominates Samuel Rowley. The text is most unsatisfactory. POLLARD and WILSON (*T.L.S.* 9 Jany. 1919, p. 18) hint at the possibility of its representing a drastic compression of a two-part play. CHAMBERS (*Wm. Sh.*, 1930, i. 383) thinks that the text "is probably an abridged one, perhaps from a two-part play". COLLIER suggests that the play was written in prose, but that, since blank verse had "completely superseded both rhyme and prose" by the date of publication, the publisher "chopped up much of the original prose into lines of various lengths, in order to look like some kind of measure". WILSON (apud Greg, *Two Elizabethan Stage Abridgements*, 1923, pp. 361 f.) thinks that the text may have been reconstructed by the actors from memory. The text below follows the facsimile published by J. S. Farmer (Students' Facsimile Ed., 1912). The black letter of the original is here printed in roman type, the roman and the italic of the original in italic. The scene-division is that of the facsimile published by C. Praetorius (*Sh.-Quarto Facsimiles*, No. 39, ed. P. A. Daniel, 1887).]

[Scene ii.] ...

[B^r] *Enter the Vintners boy.*

Boy. How now good man Cobler?

Cob. How now *Robin*, what makes thou abroad
At this time of night?

Boy. Marrie I haue beene at the Counter,
I can tell such newes as neuer you haue heard the like.

Cobler. What is that *Robin*, what is the matter?

Boy. Why this night about two houres ago, there came the young
Prince, and three or foure more of his companions, and called for wine

good store, and then they sent for a noyse of Musitians, and were very merry for the space of an houre, then whether their Musicke liked them not, or whether they had drunke too much Wine or no, I cannot tell, but our pots flue against the wals, and then they drew their swordes, and went into the streete and fought, and some tooke one part, & some tooke another, but for the space of halfe an houre, there was such a bloodie fray as passeth, and none coulde part them vntill such time as the Maior and Sheriffe were sent for, and then at the last with much adoo, they tooke them, and so the yong Prince was carried to the Counter, and then about one houre after, there came a Messenger from the Court in all haste from the King, for my Lord Maior and the Sheriffe, but for what cause I know not. ...

[Scene iv.]

[B2^r] *Enter Lord chiefe Iustice, Clarke of the Office, Iayler, Iohn Cobler, Dericke, and the Theefe.*

[B2^v] *Judge.* Iayler bring the prisoner to the barre.

Der. Heare you my Lord, I pray you bring the bar to the prisoner.

Judge. Hold thy hand vp at the barre.

Theefe. Here it is my Lord.

Judge. Clearke of the Office, reade his inditement.

Cleark. What is thy name?

Theefe. My name was knowne before I came here,
And shall be when I am gone, I warrant you.

Judge. I, I thinke so, but we will know it better before thou go.

Der. Sownes and you do but send to the next Iaile,
We are sure to know his name,

For this is not the first prison he hath bene in, ile warrant you.

Clearke. What is thy name?

Theef. What need you to aske, and haue it in writing.

Clearke. Is not thy name *Cutbert Cutter*?

Theefe. What the Diuell need you ask, and know it so well.

Cleark. Why then *Cutbert Cutter*, I indite thee by the name of *Cutbert Cutter*, for robbing a poore carrier the 20 day of May last past, in the fourteen yeare of the raigne of our soueraigne Lord King *Henry* the fourth, for setting vpon a poore Carrier vpon Gads hill in *Kent*, and hauing beaten and wounded the said Carrier, and taken his goods from him.

Der. Oh maisters stay there, nay lets neuer belie the man, for he hath not beaten and wounded me also, but hee hath beaten and wounded my packe, and hath taken the great rase of Ginger, that bouncing Besse with the iolly buttocks should haue had, that greeues me most.

Judge. Well, what sayest thou, art thou guiltie, or not guiltie?

Theefe. Not guiltie, my Lord.

Judge. By whom wilt thou be tride?

[B3^r] *Theefe.* By my Lord the young Prince, or by my selfe whether you will.

Enter the young Prince, with Ned and Tom.

Hen.5. Come away my lads, Gogs wounds ye villain, what make

you heere? I must goe about my businesse my selfe, and you must stand loytering here.

Theefe. Why my Lord, they haue bound me, and will not let me goe.

Hen.5. Haue they bound thee villain, why how now my Lord?

Iudge. I am glad to see your grace in good health.

Hen.5. Why my Lord, this is my man,

Tis maruell you knew him not long before this,

I tell you he is a man of his hands.

Theefe. I Gogs wounds that I am, try me who dare

Iudge. Your Grace shal finde small credit by acknowledging him to be your man.

Hen.5. Why my Lord, what hath he done?

Iud. And it please your Maiestie, he hath robbed a poore Carrier.

Der. Heare you sir, marry it was one *Dericke*,
Goodman *Hoblings* man of *Kent*.

Hen.5. What wast you butten-breech?

Of my word my Lord, he did it but in iest.

Der. Heare you sir, is it your mans qualitie to rob folks in iest? In faith, he shall be hangd in earnest.

Hen.5. Well my Lord, what do you meane to do with my man?

Iudg. And please your grace, the law must passe on him,
According to iustice, then he must be executed.

Der. Heare you sir, I pray you, is it your mans quality to rob folkes in iest? In faith he shall be hangd in iest.

Hen.5. Well my Lord, what meane you to do with my man?

Iudg. And please your grace the law must passe on him,
According to iustice, then he must be executed.

[B₃^v] *Hen.5.* Why then belike you meane to hang my man?

Iudge. I am sorrie that it falles out so.

Hen.5. Why my Lord, I pray ye who am I?

Iud. And please your Grace, you are my Lord the yong Prince, our King that shall be after the decease of our soueraigne Lord, King *Henry* the fourth, whom God graunt long to raigne.

Hen.5. You say true my Lord:
And you will hang my man.

Iudge. And like your grace, I must needs do iustice.

Hen.5. Tell me my Lord, shall I haue my man?

Iudge. I cannot my Lord.

Hen.5. But will you not let him go?

Iud. I am sorie that his case is so ill.

Hen.5. Tush, case me no casings, shal I haue my man?

Iudge. I cannot, nor I may not my Lord.

Hen.5. Nay, and I shal not say, & then I am answered?

Iudge. No.

Hen.5. No: then I will haue him.

He giueth him a boxe on the eare.

Ned. Gogs wounds my Lord, shal I cut off his head?

Hen.5. No, I charge you draw not your swords,
But get you hence, prouide a noyse of Musitians,
Away, be gone.

Exeunt the Theefe.

Iudge. Well my Lord, I am content to take it at your hands.

Hen.5. Nay and you be not, you shall haue more.

Iudge. Why I pray you my Lord, who am I?

Hen.5. You, who knowes not you?

Why man, you are Lord chiefe Iustice of England.

Iudge. Your Grace hath said truth, therfore in striking me in this place, you greatly abuse me, and not me onely, but also your father: whose liuely person here in this place I doo represent. And therefore [B4^r] to teach you what prerogatiues meane, I commit you to the Fleete, vntill we haue spoken with your father.

Hen.5. Why then belike you meane to send me to the Fleete?

Iudge. I indeed, and therefore carry him away.

Exeunt Hen. 5. with the Officers.

Iudge. Iayler, carry the prisoner to Newgate againe, vntil the next Sises.

Iay. At your commandement my Lord, it shalbe done. ...

[Scene viii.]

[C3^v] *Enter the King with his Lords.*

Hen.4. Come my Lords, I see it bootes me not to take any phisick, for all the Phisitians in the world cannot cure me, no not one. But good my Lords, remember my last wil and Testament concerning my sonne, for truely my Lordes, I doo not thinke but he wil proue as valiant and victorious a King, as euer raigned in England.

Both. Let heauen and earth be witnesse betweene vs, if we accomplish not thy wil to the vttermost.

Hen.4. I giue you most vnfained thāks, good my lords,
Draw the Curtaines and depart my chamber a while,
And cause some Musicke to rocke me a sleepe.

He sleepeth.

(Exeunt Lords.)

[C4^r] *Enter the Prince.*

Hen.5. Ah *Harry*, thrice vnhappie, that hath neglect so long from visiting of thy sicke father, I wil goe, nay but why doo I not go to the Chamber of my sick father, to comfort the melancholy soule of his bodie, his soule said I, here is his bodie indeed, but his soule is, whereas it needs no bodie. Now thrice accursed *Harry*, that hath offended thy father so much, and could not I craue pardon for all. Oh my dying father, curst be the day wherin I was borne, and accursed be the houre wherin I was begotten, but what shal I do? if weeping teares which come too late, may suffice the negligence neglected to some, I wil weepe day and night vntil the fountaine be drie with weeping.

Exit.

Enter Lord of Exeter and Oxford.

Exe. Come easily my Lord, for waking of the King.

Hen.4. Now my Lords.

Oxf. How doth your Grace feele your selfe?

Hen.4. Somewhat better after my sleepe,
But good my Lords take off my Crowne,

Remoue my chaire a litle backe, and set me right.

Ambo. And please your grace, the crowne is takē away.

Hen.4. The Crowne taken away,

Good my Lord of *Oxford*, go see who hath done this deed:

No doubt tis some vilde traitor that hath done it,

To depriue my sonne, they that would do it now,

Would seeke to scrape and scrawle for it after my death.

Enter Lord of Oxford with the Prince.

Oxf. Here and please your Grace,

Is my Lord the yong Prince with the Crowne.

Hen.4. Why how now my sonne?

I had thought the last time I had you in schooling,

I had giuen you a lesson for all,

And do you now begin againe?

Why tel me my sonne,

[C4^v] Doest thou thinke the time so long,

That thou wouldest haue it before the

Breath be out of my mouth?

Hen.5. Most soueraign Lord, and welbeloued father,

I came into your Chamber to comfort the melancholy

Soule of your bodie, and finding you at that time

Past all recouerie, and dead to my thinking,

God is my witnesse: and what should I doo,

But with weeping tears lament y^e death of you my father,

And after that, seeing the Crowne, I tooke it:

And tel me my father, who might better take it then I,

After your death? but seeing you liue,

I most humbly render it into your Maiesties hands,

And the happiest man aliue, that my father liue:

And liue my Lord and Father, for euer.

Hen.4. Stand vp my sonne,

Thine answere hath sounded wel in mine eares,

For I must need confesse that I was in a very sound sleep,

And altogether vnmindful of thy comming:

But come neare my sonne,

And let me put thee in possession whilst I liue,

That none depriue thee of it after my death.

Hen.5. Well may I take it at your maiesties hands,

But it shal neuer touch my head, so lōg as my father liues.

He taketh the Crowne.

Hen.4. God giue thee ioy my sonne,

God blesse thee and make thee his seruant,

And send thee a prosperous raigne.

For God knowes my sonne, how hardly I came by it,

And how hardly I haue maintained it.

Hen.5. Howsoeuer you came by it, I know not,

But now I haue it from you, and from you I wil keepe it:

And he that seekes to take the Crowne from my head,

Let him looke that his armour be thicker then mine,

Or I will pearce him to the heart,

[D^r] Were it harder then brasse or bollion.

Hen.4. Nobly spoken, and like a King.
Now trust me my Lords, I feare not but my sonne
Will be as warlike and victorious a Prince,
As euer raigned in England.

L. Ambo. His former life shewes no lesse.

Hen.4. wel my lords, I know not whether it be for sleep,
Or drawing neare of drowsie summer of death,
But I am verie much giuen to sleepe,
Therefore good my Lords and my sonne,
Draw the Curtaines, depart my Chamber,
And cause some Musicke to rocke me a sleepe.

Exeunt omnes.

The King dieth.

[Scene ix.]

Enter the Theefe.

Theefe. Ah God, I am now much like to a Bird
Which hath escaped out of the Cage,
For so soone as my Lord chiefe stustice heard
That the old King was dead, he was glad to let me go,
For feare of my Lord the yong Prince:
But here comes some of his companions,
I wil see and I can get any thing of them,
For old acquaintance.

Enter Knights raunging.

Tom. Gogs wounds, the King is dead.

Ioc. Dead, then gogs blood, we shall be all kings.

Ned. Gogs wounds, I shall be Lord chiefe Iustice
Of England.

Tom. Why how, are you broken out of prison?

Ned. Gogs wounds, how the villaine stinkes.

Ioc. Why what wil become of thee now?

Fie vpon him, how the rascall stinkes.

Theef. Marry I wil go and serue my maister againe.

Tom. Gogs blood, doost think that he wil haue any such
Scab'd knaue as thou art? what man he is a king now.

[D^v] *Ned.* Hold thee, heres a couple of Angels for thee,
And get thee gone, for the King wil not be long
Before he come this way:
And hereafter I wil tel the king of thee.

Exit Theefe.

Ioc. Oh how it did me good, to see the king
When he was crowned:
Me thought his seate was like the figure of heauen,
And his person like vnto a God.

Ned. But who would haue thought,
That the king would haue changde his countenance so?

Ioc. Did you not see with what grace

He sent his embassage into *France*? to tel the French king
That *Harry* of England hath sent for the Crowne,
And *Harry* of England wil haue it.

Tom. But twas but a litle to make the people beleeeue,
That he was sorie for his fathers death.

The Trumpet sounds.

Ned. Gogs wounds, the king comes,
Lets all stand aside.

*Enter the King with the Archbishop, and
the Lord of Oxford.*

Ioc. How do you my Lord?

Ned. How now *Harry*?

Tut my Lord, put away these dumpes,
You are a king, and all the realme is yours:
What man, do you not remember the old sayings,
You know I must be Lord chiefe Iustice of England,
Trust me my lord, me thinks you are very much changed,
And tis but with a litle sorrowing, to make folkes beleeeue
The death of your father greeues you,
And tis nothing so.

Hen.5. I prethee *Ned*, mend thy maners,
And be more modester in thy tearmes,
For my vnfeined greefe is not to be ruled by thy flattering
[D2^r] And dissembling talke, thou saist I am changed,
So I am indeed, and so must thou be, and that quickly,
Or else I must cause thee to be chaunged.

Ioc. Gogs wounds how like you this?
Sownds tis not so sweete as Musicke.

Tom. I trust we haue not offended your grace no way.

Hen.5. Ah *Tom*, your former life greeues me,
And makes me to abandō & abolish your company for euer
And therefore not vpō pain of death to approch my presence
By ten miles space, then if I heare wel of you,
It may be I wil do somewhat for you,
Otherwise looke for no more fauour at my hands,
Then at any other mans: And therefore be gone,
We haue other matters to talke on.

Exeunt Knights. ...

[D4^r] *Enters Lord chiefe Iustice of England.*

Exe. Here is the King my Lord.

Iustice. God preserue your Maiestie.

Hen.5. Why how now my lord, what is the matter?

Iustice. I would it were vnknowne to your Maiestie.

Hen.5. Why what aile you?

Iust. Your Maiestie knoweth my grieve well.

Hen.5. Oh my Lord, you remember you sent me to the
Fleete, did you not?

Iust. I trust your grace haue forgotten that.

Hen.5. I truly my Lord, and for reuengement,

I haue chosen you to be my Protector ouer my Realme,
Vntil it shall please God to giue me speedie returne
Out of *France*.

Iust. And if it please your Maiestie, I am far vnworthie
Of so high a dignitie.

Hen.5. Tut my Lord, you are not vnworthie,
Because I thinke you worthie:
For you that would not spare me,
I thinke wil not spare another,
It must needs be so, and therefore come,
Let vs be gone, and get our men in a readinesse.

Exeunt omnes.

[Scene x.]

Enter a Captaine, Iohn Cobler and his wife.

Cap. Come, come, there's no remedie,
Thou must needs serue the King.

Iohn. Good maister Captaine let me go,
I am not able to go so farre.

Wife. I pray you good maister Captaine,
Be good to my husband.

Cap. Why I am sure he is not too good to serue y^e king?

Iohn. Alasse no: but a great deale too bad,
Therefore I pray you let me go.

Cap. No, no, thou shalt go.

[D4^v] *Iohn.* Oh sir, I haue a great many shooes at home to Cobble.

Wife. I pray you let him go home againe.

Cap. Tush I care not, thou shalt go.

Iohn. Oh wife, and you had beene a louing wife to me,
This had not bene, for I haue said many times,
That I would go away, and now I must go
Against my will.

He weepeth.

Enters Dericke.

Der. How now ho, *Basillus Manus*, for an old codpeece,
Maister Captaine shall we away?
Sownds how now *Iohn*, what a crying?
What make you and my dame there?
I maruell whose head you will throw the stooles at,
Now we are gone.

Wife. Ile tell you, come ye cloghead,
What do you with my potlid? heare you,
Will you haue it rapt about your pate?

She beateth him with her potlid.

Der. Oh good dame, here he shakes her,
And I had my dagger here, I wold worie you al to peeces
That I would.

Wife. Would you so, Ile trie that.

She beateth him.

Der. Maister Captaine will ye suffer her?
 Go too dame, I will go backe as far as I can,
 But and you come againe,
 Ile clap the law on your backe thats flat:
 Ile tell you maister Captaine what you shall do?
 Presse her for a souldier, I warrant you,
 She will do as much good as her husband and I too.

Enters the Theefe

Sownes, who comes yonder?

Cap. How now good fellow, doest thou want a maister?

[E^r] *Theefe.* I truly sir.

Cap. Hold thee then, I presse thee for a souldier,
 To serue the King in *France*.

Der. How now Gads, what doest knowes thinkest?

Theefe. I, I knew thee long ago.

Der. Heare you maister Captaine?

Cap. What saist thou?

Der. I pray you let me go home againe.

Cap. Why what wouldst thou do at home?

Der. Marry I haue brought two shirts with me,
 And I would carry one of them home againe,
 For I am sure heele steale it from me,
 He is such a filching fellow.

Cap. I warrant thee he wil not steale it from thee,
 Come lets away.

Der. Come maister Captaine lets away,
 Come follow me.

Iohn. Come wife, lets part louingly.

Wife. Farewell good husband.

Der. Fie what a kissing and crying is here?
 Sownes, do ye thinke he wil neuer come againe?
 Why *Iohn* come away, doest thinke that we are so base
 Minded to die among French men?
 Sownes, we know not whether they will laie
 Vs in their Church or no: Come M. Captain, lets away.

Cap. I cannot staie no longer, therefore come away.

Exeunt omnes.

B. COMMENTS ON SHAKESPEARE'S USE OF *THE FAMOUS VICTORIES*

CAPELL (ed. 1768, i. 54 f.): And as to "Henry V,"—it may not be improper to observe in this place, that there is extant another old play, call'd—"The famous Victories of Henry the fifth," printed in 1617, quarto; perhaps by some tricking bookseller, who meant to impose it upon the world for Shakespeare's, who dy'd the year before. This play—which opens with that prince's wildness and robberies before he came to the crown, and so comprehends something of the story of both parts of "Henry IV," as well as of "Henry V,"—is a very medley of nonsense and ribaldry; and, it is my firm belief, was prior to Shakespeare's "Henries;" and the identical "displeasing play" mention'd in the

epilogue to "2 Henry IV;" for that such a play should be written after his, or receiv'd upon any stage, has no face of probability. There is a character in it call'd—Sir *John Oldcastle*; who holds there the place of Sir *John Falstaff*, but his very antipodes in every other particular, for it is all dulness: and it is to this character that Shakespeare alludes, in those much-disputed passages; one in his "1 Henry IV," [I.ii.40-1], and the other in the epilogue to his second part; where the words "for *Oldcastle* dy'd a martyr" hint at this miserable performance, and it's fate, which was—damnation.

HUDSON (ed. 1852, v. 147): [*The Famous Victories*], indeed, is every way a most wretched, worthless performance, ... so that to have drawn upon it for any portion or element of Shakespeare's *Henry IV*, were much the same as "extracting sunbeams from cucumbers."

COLLIER (*H.E.D.P.*, 2 ed., 1879, ii. 454): He expanded the single play of *The Famous Victories of Henry the Fifth* over three performances, inserting hints from it in his two parts of *Henry IV* and in his *Henry V*. He, however, also resorted to the chroniclers, and especially to Holinshed, for other circumstances of an historical kind, while he seems to have trusted to his own resources for most of the comic characters, scenes, and incidents. ... It certainly has not come down to us in a shape to make it probable that he would avail himself of much that he found in it. Here and there lines more or less remotely resemble.

DANIEL (*The Famous Victories*, 1887, p. iii): It also offers us what seems to be the germ of the brilliant *comedy* with which Shakespeare enriched the *history*; and accordingly in this poor play we follow the fortunes of the royal hero and the "irregular humourists" his companions, from the scene of the robbery on Gadshill to the final scene of the wooing of fair Katherine of France, with something of the interest a biologist may be supposed to feel in tracing the progress of some low organism to its latest development as a perfect creature; indeed the distance which separates say the *Oldcastle* of this play and the *Falstaff* of Shakespeare is about as great.

B. M. WARD (*R.E.S.* iv, 1928, pp. 270 ff.): When we come to consider the general arrangement and technique of the *Famous Victories* and the *Trilogy* [1, 2 *Henry IV*, *Henry V*]*—*it is no exaggeration to say that Shakespeare owed an immense debt to the older play. ...

In only three out of all his historical plays has Shakespeare interwoven history and comedy in roughly alternating scenes. These three comprise the *Trilogy* we are considering. In all the other plays historical scenes follow one another uninterruptedly without the introduction of any non-historical comic relief. Now this interweaving of history and comedy is one of the most striking features of the *Famous Victories*. Out of its 22 scenes 9 are definitely comic; and the fact that they are numbers 1, 2, 4, 5, 6, 8, 12, 18, and 21 shows how the comic thread is interwoven throughout the historical story told in the play. It is significant that Shakespeare should have treated the *Trilogy* only in this way, and is alone a sufficient testimony that his acquaintance with and debt to the older play was much deeper than the "few hints" that critics would have us believe. ...

I do not remember ever having seen it pointed out before that both the *Famous Victories* and the *Trilogy* cover exactly the same period. The *Famous Victories* opens in the reign of King Henry IV with the Prince of Wales' escapade on Gad's Hill; and it closes with the French King giving the hand of his daughter to Henry V. ... This shows us once again that the importance of the *Famous Victories* as a source of the *Trilogy* was far from being inconsiderable.

We should naturally expect to find the same historical characters both in the older play and the *Trilogy*. But it is significant when we find that four of the non-historical characters [Oldcastle-Falstaff, Ned Poins, Gadshill, Robin Pewterer-First Carrier] are not only common to both in name but are playing the same parts ...

[272] I do not pretend to have exhausted the parallels between the older play and the *Trilogy*. The favourite haunt of Prince Hal and his companions—"the old tavern in Eastcheap"—is common to both. ... The scene ... where Falstaff impresses recruits in Gloucestershire is very reminiscent of a similar incident in the *Victories* (scene 12), where Dericke and John Cobler are forcibly enlisted for service in France. ... Every historical incident in the older play is reproduced in the *Trilogy* with only one exception—the incident of the Prince boxing the ears of the Lord Chief Justice; but this incident, although not actually performed on the stage, is twice alluded to (2 *Henry IV* I.ii.55-6 and v.ii). Of course there are many historical incidents in the *Trilogy* that do not occur in the *Famous Victories*. This is natural, because the former ... is nearly five times as long as the older play.

... Shakespeare, so far from merely borrowing a "few hints" from the older play, took from it the entire design—lock, stock, and barrel—together with all its historical scenes, many of its non-historical ones, and several of the names of the non-historical characters.

CHAMBERS (*Wm. Sh.*, 1930, i. 383): For an elaboration of the theme, the introduction of Oldcastle, and the naming of a minor character Gadshill after the scene of his exploits, Shakespeare probably drew upon *The Famous Victories of Henry the Fifth*, an old play of the Queen's men.

KITTREDGE (ed. 1936, p. 582): [Shakespeare] made liberal use of *The Famous Victories*. The anecdote of the attack upon the Chief Justice illustrates his procedure. Holinshed says that the Prince struck the Chief Justice with his fist; in *The Famous Victories* he gives him a box on the ear; in Sir Thomas Elyot's *Governour* (1531), copied by Stow, he threatens violence but commits no assault. In the old play the scene is dramatized. Shakespeare, suppressing the action, has the Justice describe the affair in defending his own conduct (v.ii.88): '(You) struck me in my very seat of judgment.' His speech echoes a phrase of the old play; but neither the old play nor Holinshed records the words that King Henry used in praising the sternness of the judge and the obedience of his son. These are found in Elyot (whom Stow copies). Shakespeare makes Henry V quote them (v.ii.115-20). ... The conscription scene (III.ii) takes a hint or two from *The Famous Victories*. The scene of Falstaff's humiliation (v.v) was also suggested by the old play. Jockey and Ned and Tom, the Prince's roistering companions, have been present at the coronation

and accost the king in the street as he comes out 'with the Archbishop and the Lord of Oxford.' He repulses them and speaks their sentence: 'Not vpon pain of death to approach my presence by ten miles space, then if I heare wel of you, it may be I wil do somewhat for you.' There is no such incident in Holinshed, who simply records the fact that, 'whereas aforetime he had made himselfe a companion vnto misrulie mates of dissolute order and life, he now banished them all from his presence (but not vnrewarded, or else vnpreferred); inhibiting them vpon a great paine, not once to approch, lodge, or sojourne within ten miles of his court or presence.'

II. HOLINSHED

A. EXTRACTS FROM *THE CHRONICLES OF ENGLAND, FROM WILLIAM THE CONQUEROR ... FAITHFULLIE GATHERED AND COMPILED BY RAPHAELL HOLINSHED* (SECOND ED., 1587)

[The following extracts include, I think, all those parts of Holinshed's narrative which bear on the events dramatized in the play and may therefore have contributed to Sh.'s impressions. They include certain details, notably the movements of Northumberland between the battle of Shrewsbury and his death, disregarded by Sh., but in a genetic study of the play what Sh. omitted is just as interesting as what he made use of. I have specified in footnotes a few of the differences between the 1587 edition and the first edition of 1577, though most of them have no significance. The text below follows the copy in the Furness Memorial Library, University of Pennsylvania. The black letter of the original is here printed in roman type, the roman of the original in italics.]

[1401]
Anno Reg. 3.
Owen Glendouer.
The danger
of the king to
haue beene destroyed.

[iii. 519] About the same time, Owen Glendouer and his Welshmen did much hurt to the kings subiects. One night as the king was going to bed, he was in danger to haue beene destroyed; for some naughtie traitorous persons had conueied into his bed a certeine iron made with smiths craft, like a caltrop, with three long prickes, sharpe and small, standing vpriight, in such sort, that when he had laid him downe, & that the weight of his bodie should come vpon the bed, he should haue beene thrust in with those prickes, and peradventure slaine: but as God would, the king not thinking of any such thing, chanced yet to feele and perceiue the instrument before he laid him downe, and so escaped the danger. ¶Howbeit he was not so soone deliuered from feare; for he might well haue his life in suspicion, & prouide for the preservation of the same; sith perils of death crept into his secret chamber, and laie lurking in the bed of downe where his bodie was to be reposed and to take rest. Oh what a suspected state therefore is that of a king holding his regiment with the hatred of his people, the hartgrudgings of his courtiers, and the peremptorie practises of both together? Could he confidentlie compose or setle himselfe to sleepe for feare of strangling? Durst he boldly eat and drinke without dread of poisoning? Might he aduenture to shew himselfe in great meetings or solemne assemblies without mistrust of mischeefe against his person intended? What pleasure or what felicitie could he take in his princelie pompe, which he knew by manifest and fearefull experience, to be enuied and maligned to the verie

death? The state of such a king is noted by the poet in *Dionysius*, as in a mirror, concerning whome it is said,

*Districtus ensis cui super impia
Cervice pendet, non Siculæ dapes
Dulcem elaborabunt saporem,
Non auium cytharæque cantus. ...**

*Hor. lib. ca. 3.
Ode. 1.*

[iii. 524] The earle of Northumberland was now marching forward with great power, which he had got thither,† either to aid his sonne and brother (as was thought) or at the least towards the king, to procure a peace: but the earle of Westmerland, and sir Robert Waterton knight, had got an armie on foot, and meant to meet him. The earle of Northumberland, taking neither of them to be his freend, turned suddenlie backe, and withdrew himselfe into Warkewoorth castell. The king hauing set a staie in things about Shrewesburie, went straight to Yorke, from whence he wrote to the earle of Northumberland, willing him to dismisse his companies that he had with him, and to come vnto him in peaceable wise. The earle vpon receipt of the kings letters came vnto him the morow after saint Laurence daie, hauing but a few of his seruants to attend him, and so excused himselfe, that the king (bicause the earle had Berwike in his possession, and further, had his castels of Alnewike, Warkewoorth, and other, fortified with Scots) dissembled the matter, gaue him faire words, and suffered him (as saith *Hall*) to depart home, although by other it should seeme, that he was committed for a time to safe custodie.

The king returning foorth of Yorkeshire, determined to go into Northwales, to chastise the presumptuous dooings of the vnrulie Welshmen, who (after his comming from Shrewesburie, and the marches there) had doone much harme to the English subiects. ...

This yeare in the parlement holden at London (beginning the morow after the feast of saint Hilarie, and continuing twelue weeks) the earle of Northumberland was restored vnto his former dignities, lands and goods, the Ile of Man onlie excepted, ... all his other lands, possessions, and liuings were wholie to him and his heires restored. ...

The Frenchmen about the same time came before the Ile of Wight with a great nauie, and sent certeine of their men to the shore, to demand in name of king Richard, and of his wife queene Isabell, a tribute or speciall subsidie in monie, of the inhabitants of that Ile ...

[iii. 525] ... The duke of Orleance ... furnished against the king of England with an armie of six thousand men, entered into Guien, and besieged the towne of Vergi ...

After this, the admerall of Britaine highlie encouraged, for that the last yeere he had taken certeine English ships laden with wines, accompanied with the lord du Chastell, a valiant baron of Britaine, and twelue hundred men of armes, sailed foorth with thirtie ships from S. Malos, and came before the towne of Dartmouth, and would haue landed; but by the puissance of the townesmen and aid of the countrie, they were repelled ... All this summer, Owen Glen-

[1403]

The earle of Westmerland raiseth a power against the earle of Northumberland. The king goeth to Yorke.

The earle of Northumberland commeth to the king.

The Welshmen molest the English subiects.

1404

The parlement beginneth againe. The earle of Northumberland restored. The Frenchmens demand of the Ile of Wight.

The duke of Orleance besiegeth Vergi in Guien.

* I print this extract because Creizenach (1916, p. 172) suggests it as a source of the king's apostrophe to sleep, III.i.7 ff. Except the first two sentences, this passage does not appear in the 1577 ed. of Holinshed.—Ed.

† Ed. 1577: together.

Owen Glendouer wasted the English marches.

[1405]

The castell of Marke besieged about the middest of Maie as *Iac. Meir.* saith. Sir Philip Hall.

An armie sent to Calis and to the sea.

Chr. Fland. Ia. Meir.

The duke of Burgognie prepareth to besiege Calis.

A new cōspiracie against king Henrie by the earle of Northumberland & others.

The archbishop of Yorke one of the cheefe conspirators.

douer and his adherents, robbed, burned, and destroyed the countries adjoining neere to the places where he hanted, and one while by sleight & guilefull policie, an other while by open force, he tooke and slue manie Englishmen, brake downe certeine castels which he wan, and some he fortified and kept for his owne defense. ...

[iii. 528] Valeran earle of S. Paule, by the assent of the French king, assembled fivie hundred men of armes, fivie hundred Genowaies with crossebowes, and a thousand Flemings on foot, with the which he laid siege to the castell of Marke, three leagues from Calis, vpon the fifteenth daie of Iulie. Capteine of the castell as then for the king of England was one sir Philip Hall, hauing with him foure score archers, and foure and twentie other soldiers, which defended the place so manfullie, that the earle retired into the towne, ...

The king of England in deed hearing of the preparation made for warre by the Frenchmen, leuied foure thousand men which he sent vnto Calis, and to the sea, of the which 3000 were vnder the conduct of the kings sonne. The lord Thomas of Lancaster, and the earle of Kent, the two and twentith daie of Maie (as some write) came vpon the coast of Flanders, and entring the hauen of Sluis, burnt foure great ships which they found there lieng at anchor. ... [iii. 529] they were aduertised how the duke of Burgognie meant to besiege Calis. Wherevpon raising their siege thus from Sluis castell, they returned vnto the defense of the towne of Calis, so much desired of the French nation. ...

Iohn duke of Burgognie hauing obtained licence to besiege Calis, prepared an armie of six thousand men of armes, fifteene hundred crosbowes, & twelue thousand footmen ... Whilest such dooings were in hand betwixt the English and French, as the besieging of Marke castell by the earle of saint Paule, and the sending forth of the English fleet, vnder the gouernance of the lord Thomas of Lancaster, and the earle of Kent, the king was minded to haue gone into Wales against the Welsh rebels, that vnder their cheefteine Owen Glendouer, ceased not to doo much mischeefe still against the English subjects.

But at the same time, to his further disquieting, there was a conspiracie put in practise against him at home by the earle of Northumberland, who had conspired with Richard Scroope archbishop of Yorke Thomas Mowbraie earle marshall sonne to Thomas duke of Norfolke, who for the quarrell betwixt him and king Henrie had beene banished (as ye haue heard) the lords Hastings, Fauconbridge, Berdolf, and diuerse others. It was appointed that they should meet altogether with their whole power, vpon Yorkeswold, at a daie assigned, and that the earle of Northumberland should be cheefteine, promising to bring with him a great number of Scots. The archbishop accompanied with the earle marshall, deuised certeine articles of such matters, as it was supposed that not onelie the commonaltie of the Realme, but also the nobilitie found themselues greeued with: which articles they shewed first vnto such of their adherents as were neere about them, & after sent them abroad to their freends further off, assuring them that for redresse of such oppressions, they would shed the last drop of blood in their bodies, if need were.

The archbishop not meaning to staie after he saw himselfe accompanied with a great number of men, that came flocking to Yorke to take his part in this quarrell, forthwith discovered his enterprise, causing the articles aforesaid to be set vp in the publike streets of the citie of Yorke, and vpon the gates of the

monasteries, that ech man might vnderstand the cause that mooued him to rise in armes against the king, the reforming whereof did not yet apperteine vnto him. Herevpon knights, esquiers, gentlemen, yeomen, and other of the commons, as well of the citie, townes and countries about, being allured either for desire of change, or else for desire to see a reformation in such things as were mentioned in the articles, assembled together in great numbers; and the archbishop comming foorth amongst them clad in armor, encouraged, exhorted, and (by all meanes he could) pricked them foorth to take the enterprise in hand, and manfullie to continue in their begun purpose, promising forgiuenesse of sinnes to all them, whose hap it was to die in the quarrell: and thus not onelie all the citizens of Yorke, but all other in the countries about, that were able to beare weapon, came to the archbishop, and the earle marshall. In deed the respect that men had to the archbishop, caused them to like the better of the cause, since the grautie of his age, his integritie of life, and incomparable learning, with the reuerend aspect of his amiable personage, mooued all men to haue him in no small estimation.

The king aduertised of these matters, meaning to preuent them, left his iournie into Wales, and marched with all speed towards the north parts. Also Rafe Neuill earle of Westmerland, that was not farre off, together with the lord Iohn of Lancaster the kings sonne, being informed of this rebellious attempt, assembled together such power as they might make, and together with those which were appointed to attend on the said lord Iohn to defend the borders against the Scots, as the lord Henrie Fitzhugh, the lord Rafe Eeuers, the lord Robert Umfreuill, & others, made forward against the rebels, and comming into a plaine within the forrest of Galtree, caused their standards to be pitched downe in like sort as the archbishop had pitched his, ouer against them, being farre stronger in number of people than the other, for (as some write) there were of the rebels at the least twentie thousand men.

When the earle of Westmerland perceiued the force of the aduersaries, and that they laie still and attempted not to come forward vpon him, he subillie deuised how to quaille their purpose, and foorthwith dispatched messengers vnto the archbishop to vnderstand the cause as it were of that great assemblie, and for what cause (contrarie to the kings peace) they came so in a[r]mour. The archbishop answered, that he tooke nothing in hand against the kings peace, but that whatsoever he did, tended rather to aduance the peace and quiet of the common-wealth, than otherwise; and where he and his companie were in armes, it was for feare of the king, to whom he could haue no free accesse, by reason of such a multitude of flatterers as were about him; and therefore he mainteined that his purpose to be good & profitable, as well for the king himselfe, as for the realme, if men were willing to vnderstand a truth: & herewith he shewed foorth a scroll, in which the articles were written wherof before ye haue heard.

The messengers returning to the earle of Westmerland, shewed him what they had heard & brought from the archbishop. When he had read the articles, [iii. 530] he shewed in word and countenance outwardly that he liked of the archbishops holie and vertuous intent and purpose, promising that he and his would prosecute the same in assisting the archbishop, who reioising hereat, gaue credit to the earle, and persuaded the earle marshall (against his will as it were) to go with him to a place appointed for them to commune together.

The archbishop in armor.

The estimation which men had of the archbishop of Yorke.

The earle of Westmerland and the lord Iohn of Lancaster the kings sonne prepare themselves to resist the kings enemies.

The forest of Galtree.

The subtile policie of the earle of Westmerland.

The archbishops protestation why he had on him armes.

Here when they were met with like number on either part, the articles were read ouer, and without anie more adoo, the earle of Westmerland and those that were with him agreed to doo their best, to see that a reformation might be had, according to the same.

The earle of Westmerlāds politike dealing.

The earle of Westmerland vsing more policie than the rest: Well (said he) then our trauell is come to the wished end: and where our people haue beene long in armour, let them depart home to their woonted trades and occupations: in the meane time let vs drinke together in signe of agreement, that the people on both sides maie see it, and know that it is true, that we be light at a point. They had no sooner shaken hands together, but that a knight was sent streight waies from the archbishop, to bring word to the people that there was peace concluded, commanding ech man to laie aside his armes, and to resort home to their houses. The people beholding such tokens of peace, as shaking of hands, and drinking together of the lords in louing manner, they being alreadie wearied with the vnaccustomed trauell of warre, brake vp their field and returned homewards: but in the meane time, whilst the people of the archbishops side withdrew awaie, the number of the contrarie part increased, according to order giuen by the earle of Westmerland; and yet the archbishop perceiued not that he was deceiued, vntill the earle of Westmerland arrested both him and the earle marshall, with diuerse other. Thus saith *Walsingham*.

The archbishop of Yorke and the earle marshall arrested.
Eiton.

But others write somewhat otherwise of this matter, affirming that the earle of Westmerland in deed, and the lord Rafe Eeuers, procured the archbishop & the earle marshall, to come to a communication with them, vpon a ground iust in the midwaie betwixt both the armies, where the earle of Westmerland in talke declared to them how perilous an enterprise they had taken in hand, so to raise the people, and to mooue warre against the king, aduising them therefore to submit themselues without further delaie vnto the kings mercie, and his sonne the lord Iohn, who was present there in the field with banners spread, redie to trie the matter by dint of sword, if they refused this counsell: and therefore he willed them to remember themselues well; & if they would not yeeld and craue the kings pardon, he bad them doo their best to defend themselues.

Herevpon as well the archbishop as the earle marshall submitted themselues vnto the king, and to his sonne the lord Iohn that was there present, and returned not to their armie. Wherevpon their troops scaled and fled their waies: but being pursued, manie were taken, manie slaine, and manie spoiled of that that they had about them, & so permitted to go their waies. Howsoeuer the matter was handled, true it is that the archbishop, and the earle marshall were brought to Pomfret to the king, who in this meane while was aduanced thither with his power, and from thence he went to Yorke, whither the prisoners were also brought, and there beheaded the morrow after Whitsundaie [8 June 1405] in a place without the citie, that is to vnderstand, the archbishop himselfe, the earle marshall, sir Iohn Lampleie, and sir Robert Plump-ton. ¶Unto all which persons though indemnitie were promised, yet was the same to none of them at anie hand performed.* ...

The archbishop of Yorke, the earle marshall, & others put to death.
Abr. Fl. out of Thom. Walsin. Hypod. pag. 168.

After the king, accordinglie as seemed to him good, had ransomed and punished by greeuous fines the citizens of Yorke (which had borne armour on their

* Ed. 1577 lacks this sentence.

archbishops side against him) he departed frō Yorke with an armie of thirtie and seuen thousand fighting men, furnished with all prouision necessarie, marching northwards against the earle of Northumberland. At his cōming to Durham, the lord Hastings, the lord Fauconbridge, sir Iohn Colleuill of the Dale, and sir Iohn Griffith, being conuicted of the conspiracie, were there beheaded. The earle of Northumberland, hearing that his counsell was bewraied, and his confederats brought to confusion, through too much hast of the archbishop of Yorke, with three hundred horsse got him to Berwike. The king comming forward quickelie, wan the castell of Warkewoorth. Wherevpon the earle of Northumberland, not thinking himselfe in suertie at Berwike, fled with the lord Berdolf into Scotland ...

... Thus hauing quieted the north parts, he tooke his iournie directlie into Wales, where he found fortune nothing fauourable vnto him, for all his attempts had euill successe, in so much that losing fiftie of his cariages through abundance of raine and waters, he returned ...

[iii. 531] In the meane time, the French king had appointed one of the marshals of France called Montmerancie, and the master of his crosbowes, with twelue thousand men to saile into Wales to aid Owen Glendouer. They tooke shipping at Brest, and hauing the wind prosperous, landed at Milford hauen, with an hundred and fourtie ships, as *Thomas Walsingham* saith; though *Enguerant de Monstrellet* maketh mention but of an hundred and twentie. ... [Eventually] The French and Welshmen withdrew into Wales, and though the Englishmen followed, yet impeached with the desart grounds and barren countrie, thorough which they must passe, as ou[e]r* felles and craggie mounteins, from hill to dale, from marish to wood, from naught to woorsse (as *Hall* saith) without vittels or succour, the king was of force constrained to retire with his armie, and returne againe to Worcester, in which returne the enimies tooke certeine cariages of his laden with vittels. The Frenchmen after the armies were thus withdrawne, returned into Britaine, making small brags of their painefull iournie. ...

... the earle of Northumberland, and the lord Bardolf, warned by the lord Daud Fleming, that there was a conspiracie practised to deliuer them into the king of Englands hands, fled into Wales to Owen Glendouer. ...

[iii. 534] The earle of Northumberland, and the lord Bardolf, after they had beene in Wales, in France and Flanders, to purchase aid against king Henrie, were returned backe into Scotland, and had remained there now for the space of a whole yeare: and as their euill fortune would, whilst the king held a counsell of the nobilitie at London, the said earle of Northumberland and lord Bardolf, in a dismall houre, with a great power of Scots returned into England, recouering diuerse of the earls castels and seigniories, for the people in great numbers resorted vnto them. Heerevpon encouraged with hope of good successe, they entred into Yorkeshire, & there began to destroe the countrie. At their cōming to Threske, they published a proclamation, signifieng that they were come in comfort of the English nation, as to releue the common-wealth, willing all such as loued the libertie of their countrie, to repaire vnto them, with their armor on their backes, and in defensible wise to assist them.

The king aduertised hereof, caused a great armie to be assembled, and came

The lords executed.

The earle of Northumberland.

The K. passeth into Wales.

He looseth his cariages. He returneth.

Hall. The marshall Mōtmerācie sent to aid Owen Glendouer.

The Frenchmen returne home.

[1406]

1408

The earle of Northum. & the lord Bardolf returne into Englād.

* Ed. 1577: ouer.

The shiriffe of
Yorkeshire.

His hardie co-
rage to fight.

The earle of
Northumber-
land slaine.

*Abr. Fl. out of
Tho. Walsin.
Hypod. pag.
172.*

[1409.]
Owen Glen-
douer endeth
his life in
great miserie.

[1412.]
The prince of
Wales accused
to his father.
Iohn Stow.

The suspici-
ous gelousie
of the king to-
ward his son.

The prince
goeth to the
court with a
great traine.

forward with the same towards his enimies: but yer the king came to Notingham, sir Thomas, or (as other copies haue) Rafe Rokesbie shiriffe of Yorke-shire, assembled the forces of the countrie to resist the earle and his power, comming to Grimbaut brigs, beside Knaresborough, there to stop them the passage; but they returning aside, got to Weatherbie, and so to Tadcaster, and finallie came forward vnto Bramham more, neere to Haizelwood, where they chose their ground meet to fight vpon. The shiriffe was as readie to giue battell as the earle to receiue it, and so with a standard of S. George spred, set fiercelie vpon the earle, who vnder a standard of his owne armes incountred his aduersaries with great manhood. There was a sore incounter and cruell conflict betwixt the parties but in the end the victorie fell to the shiriffe. The lord Bardolfe was taken, but sore wounded, so that he shortlie after died of the hurts. ¶As for the earle of Northumberland, he was slaine outright: so that now the prophesie was fulfilled, which gaue an inkling of this his heauie hap long before; namelie,

Stirps Persitina periet confusa ruina.

For this earle was the stocke and maine root of all that were left aliue called by the name of Persie; and of manie more by diuerse slaughters dispatched. For whose misfortune the people were not a little sorrie, making report of the gentlemans valiantnesse, renowme, and honour ... This battell was fought the ninteenth day of Februarie. ...

[iii. 536] ... The Welsh rebell Owen Glendouer made an end of his wretched life in this tenth yeare of king Henrie his reigne, being driuen now in his latter time (as we find recorded) to such miserie, that in manner despairing of all comfort, he fled into desert places and solitarie caues, where being destitute of all releefe and succour, dreading to shew his face to anie creature, and finallie lacking meat to susteine nature, for meere hunger and lacke of food, miserablie pined awaie and died. ...

[iii. 538] Whilest these things were a dooing in France, the [iii. 539] lord Henrie prince of Wales, eldest sonne to king Henrie, got knowledge that certeine of his fathers seruants were busie to giue informations against him, whereby discord might arise betwixt him and his father: for they put into the kings head, not onelie what euill rule (according to the course of youth) the prince kept to the offense of manie: but also what great resort of people came to his house, so that the court was nothing furnished with such a traine as dailie followed the prince. These tales brought no small suspicion into the kings head, least his sonne would presume to vsurpe the crowne, he being yet aliue, through which suspicious gelousie, it was perceiued that he fauoured not his sonne, as in times past he had doone.

The Prince sore offended with such persons, as by slanderous reports, sought not onelie to spot his good name abroad in the realme, but to sowe discord also betwixt him and his father, wrote his letters into euerie part of the realme, to reprocue all such slanderous deuises of those that sought his discredit. And to cleare himselfe the better, that the world might vnderstand what wrong he had to be slandered in such wise: about the feast of Peter and Paule, to wit, the nine and twentieth daie of Iune, he came to the court with such a number of noble men and other his freends that wished him well, as the like traine had beene sildome seene repairing to the court at any one time in those daies. He was

apparelled in a gowne of blew satten, full of small oilet holes, at euerie hole the needle hanging by a silke thred with which it was sewed. About his arme he ware an hounds collar set full of SS of gold, and the turrets likewise being of the same metall.

His strange apparell.

The court was then at Westminster, where he being entred into the hall, not one of his companie durst once aduance himselfe further than the fire in the same hall, notwithstanding they were earnestlie requested by the lords to come higher: but they regarding what they had in commandement of the prince would not presume to doo in any thing contrarie therevnto. He himselfe onelie accompanied with those of the kings house, was streight admitted to the presence of the king his father, who being at that time greuouslie diseased, yet caused himselfe in his chaire to be borne into his priue chamber, where in the presence of three or foure persons, in whome he had most confidence, he commanded the prince to shew what he had to saie concerning the cause of his comming.

The prince cometh to the kings presēce.

The prince kneeling downe before his father said: Most redoubted and souereigne lord and father, I am at this time come to your presence as your liege man, and as your naturall sonne, in all things to be at your commandement. And where I vnderstand you haue in suspicion my demeanour against your grace, you know verie well, that if I knew any man within this realme, of whome you should stand in feare, my duetie were to punish that person, thereby to remooue that greefe from your heart. Then how much more ought I to suffer death, to ease your grace of that greefe which you haue of me, being your naturall sonne and liege man: and to that end I haue this daie made my selfe readie by confession and receiuing of the sacrament. And therefore I beseech you most redoubted lord and deare father, for the honour of God, to ease your heart of all such suspicion as you haue of me, and to dispatch me heere before your knees, with this same dagger (and withall he deliuered vnto the king his dagger, in all humble reuerence; adding further, that his life was not so deare to him, that he wished to liue one daie with his displeasure) and therefore in thus ridding me out of life, and your selfe from all suspicion, here in presence of these lords, and before God at the daie of the generall iudgement, I faithfullie protest clearlie to forgiue you.

His words to his father.

The king mooued herewith, cast from him the dagger, and imbracing the prince kissed him, and with shedding teares confessed, that in deed he had him partlie in suspicion, though now (as he perceiued) not with iust cause, and therefore from thencefoorth no misreport should cause him to haue him in mistrust, and this he promised of his honour. ...

The kings words to the prince his son

Thus were the father and the sonne reconciled, betwixt whom the said pick-thanks had sowne diuision, insomuch that the sonne vpon a vehement conceit of vnkindnesse sproong in the father, was in the waie to be worne out of fauour. Which was the more likelie to come to passe, by their informations that priuillie charged him with riot and other vnciuill demeanor vnseemelie for a prince. Indeed he was youthfullie giuen, growne to audacitie, and had chosen him companions agreeable to his age; with whome he spent the time in such recreations, exercises, and delights as he fansied. But yet (it should seeme by the report of some writers) that his behauiour was not offensiuie or at least tending to the damage of anie bodie; sith he had a care to auoid dooing of wrong, and to tedder his affections within the tract of vertue, whereby he opened vnto

*Abr. Fl. out of
Angl. prælijs.*

Abr. Fl. out of
Fabian pag.

388.

Three floods
without eb-
bing between.

Fabian.

The k. meant
to haue made
a iournie a-
gainst the
Infidels.

The king is
vexed with
sicknesse.

1413

A parlement.

The K. sick of
an apoplexie.
Hall.

Hall.

The prince
taketh awaie
the crowne
before his fa-
ther was dead

He is blamed
of the king.
His answer.

A guiltie con-
science in ex-
tremitie of
sicknesse pin-
cheth sore.

The death of
Henrie the
fourth.

himselfe a redie passage of good liking among the prudent sort, and was be-
loued of such as could discerne his disposition, which was in no degree so ex-
cessiue, as that he deserued in such vehement maner to be suspected. In
whose dispraise I find little, but to his praise verie much ...*

[iii. 540] ... In this yeare, and vpon the twelfth day of October, were three
floods in the Thames, the one following vpon the other, & no ebbing betweene:
which thing no man then liuing could remember the like to be seene.† ...

In this fourteenth and last yeare of king Henries reigne, a councell was holden
in the white friers in London, at the which, among other things, order was
taken for ships and gallies to be builded and made readie, and all other things
necessarie to be prouided for a voiage which he meant to make into the holie
land, there to recouer the citie of Ierusalem from the Infidels. For it greeued
him to consider the great malice of christian princes, that were bent vpon a
mischeefous purpose to destroe one another, to the perill of their owne soules,
rather than to make war against the enimies of the christian faith, as in con-
science (it seemed to him) they were bound. He held his Christmas this yeare
at Eltham, being sore vexed with sicknesse, so that it was thought sometime,
[iii. 541] that he had beene dead: notwithstanding it pleased God that he
somwhat recouered his strength againe, and so passed that Christmasse with
as much joy as he might.

The morrow after Candlemas daie began a parlement, which he had called
at London, but he departed this life before the same parlement was ended:
for now that his prouisions were readie ... for such a roiall iournie as he pre-
tended to take into the holie land, he was eftsoones taken with a sore sicknesse,
which was not a leprosie, stricken by the hand of God (saith maister *Hall*) as
foolish friers imagined; but a verie apoplexie, of the which he languished till
his appointed houre, and had none other greefe nor maladie; ... During this
his last sicknesse, he caused his crowne (as some write) to be set on a pillow at
his beds head, and suddenlie his pangs so sore troubled him, that he laie as
though all his vitall spirits had beene from him departed. Such as were about
him, thinking verelie that he had beene departed, couered his face with a linnen
cloth.

The prince his sonne being hereof aduertised, entered into the chamber,
tooke awaie the crowne, and departed. The father being suddenlie reuiued
out of that trance, quicklie perceiued the lacke of his crowne; and hauing
knowledge that the prince his sonne had taken it awaie, caused him to come
before his presence, requiring of him what he meant so to misuse himselfe.
The prince with a good audacitie answered; Sir, to mine and all mens iudge-
ments you seemed dead in this world, wherefore I as your next heire apparant
tooke that as mine owne, and not as yours. Well faire sonne (said the king
with a great sigh) what right I had to it, God knoweth. Well (said the prince)
if you die king, I will haue the garland, and trust to keepe it with the sword
against all mine enimies, as you haue doone. Then said the king, I commit all
to God, and remember you to doo well. With that he turned himselfe in his
bed, and shortlie after departed to God in a chamber of the abbats of West-
minster called Ierusalem, the twentieth daie of March, in the yeare 1413, and

* Ed. 1577 lacks this paragraph.

† Ed. 1577 lacks this sentence.

in the yeare of his age 46, when he had reigned thirteene yeares, fve moneths and od daies, in great perplexitie and little pleasure ...

We find, that he was taken with his last sicknesse, while he was making his praiers at saint Edwards shrine, there as it were to take his leaue, and so to proceed foorth on his iournie: he was so suddenlie and greeuouslie taken, that such as were about him, feared least he would haue died presentlie, wherfore to releue him (if it were possible) they bare him into a chamber that was next at hand, belonging to the abbat of Westminster, where they laid him on a pallet before the fire, and vsed all remedies to reuiue him. At length, he recouered his speech, and vnderstanding and perceiuing himselfe in a strange place which he knew not, he willed to know if the chamber had anie particular name, wherevnto answer was made, that it was called Ierusalem. Then said the king; Lauds be giuen to the father of heauen, for now I know that I shall die heere in this chamber, according to the prophesie of me declared, that I should depart this life in Ierusalem. ...

This king was of a meane stature, well proportioned, and formallie compact, quicke and liuelie, and of a stout courage. In his latter daies he shewed himselfe so gentle, that he gat more loue amongst the nobles and people of this realme, than he had purchased malice and euill will in the beginning.

But yet to speake a truth, by his proceedings, after he had attained to the crowne, what with such taxes, tallages, subsidies, and exactions as he was constrained to charge the people with; and what by punishing such as mooued with disdeine to see him vsurpe the crowne (contrarie to the oth taken at his entring into this land, vpon his returne from exile) did at sundrie times rebell against him, he wan himselfe more hatred, than in all his life time (if it had beene longer by manie yeares than it was) had beene possible for him to haue weeded out & remooued. And yet doubtlesse, woorthie were his subiects to tast of that bitter cup, sithens they were so readie to ioine and clappe hands with him, for the deposing of their rightfull and naturall prince king Richard, whose cheefe fault rested onlie in that, that he was too bountifull to his freends, and too mercifull to his foes; speciallie if he had not beene drawne by others, to seeke reuenge of those that abused his good and courteous nature. ...

[iii. 543] *Henrie the fift, prince of Wales,
sonne and heire to Henrie the fourth.*

HENrie prince of Wales, son and heire to K. Henrie the fourth, borne in Wales at Monmouth on the riuer of Wie, after his father was departed tooke vpon him the regiment of this realme of England, the twentieth of March, the morrow after proclamed king, by the name of Henrie the fift, in the yeare ...
1413 ...

Such great hope, and good expectation was had of this mans fortunate successe to follow, that within three daies after his fathers deceasse, diuerse noble men and honorable personages did to him homage, and sware to him due obedience, which had not beene seene doone to any of his predecessors kings of this realme, till they had beene possessed of the crowne. He was crowned the ninth of Aprill being Passion sundaie, which was a sore, ruggie, and tempestuous day, with wind, snow and sleet, that men greatlie maruelled thereat, making diuerse interpretations what the same might signifie. But this king euen at first appointing with himselfe, to shew that in his person princelie honors should change publike manners, he determined to put on him the shape of a

Fabian.

His stature.

Anno Reg. 1.

Homage doone to K. Henrie before his coronation.

The day of king Henries coronation a verie tempestuous day.

A notable example of a woorthie prince.

A parlement.

[1574]
A monstrous fish (but not so monstrous as some reported) for his eies being great, were in his head and not in his backe.

new man. For whereas aforetime he had made himselfe a companion vnto misrulie mates of dissolute order and life, he now banished them all from his presence (but not vnrewarded, or else vnpreferred) inhibiting them vpon a great paine, not once to approch, lodge, or sojourne within ten miles of his court or presence: and in their places he chose men of grautie, wit, and high policie, by whose wise counsell he might at all times rule to his honour and dignitie;* calling to mind how once to hie offense of the king his father, he had with his fist striken the cheefe iustice for sending one of his minions (vpon desert) to prison, when the iustice stoutlie commanded himselfe also streict to ward, & he (then prince) obeied. The king after expelled him out of his priue councill, banisht him the court, and made the duke of Clarence ... president of councill in his stead. ... Beside this, he elected the best learned men in the lawes of the realme, to the offices of iustice; and men of good liuing, he preferred to high degrees and authoritie. Immediatlie after Easter he called a parlement ...

[iii. 1259] The ninth of Iulie at six of the clocke at night, in the Ile of Thanet besids Ramesgate, in the parish of saint Peter vnder the cliffe, a monstrous fish or whale of the sea did shoot himselfe on shore, where for want of water, beating himselfe on the sands, he died about six of the clocke on the next morning, before which time he roared, and was heard more than a mile on the land.

B. COMMENTS ON SHAKESPEARE'S USE OF HOLINSHED

COWL (ed. 1923, pp. xxv ff.): In his treatment of the historical material dramatized in *2 Henry IV*, Shakespeare appears to have aimed principally at unity of plot or interest, and to have been comparatively indifferent to chronological exactitude. He condensed the material found ready to his hand in the narrative of Holinshed, excising, in the process, all that was irrelevant to his purpose, and compressing the action of the play within narrower limits than a scrupulous regard for the facts of chronology would have warranted. He antedated historical events,—or post-dated them, according to the point of view,—thus bringing into the relation of contemporaneity or of immediate succession incidents separated actually by intervals of years. For instance, the rising of Archbishop Scrope and his confederates follows in the play immediately upon the Battle of Shrewsbury (1403), though in fact it did not occur till two years later. ...

In Act I. Scene i. we are *correctly* informed that the King, immediately after the Battle of Shrewsbury, sent out a "speedy power" against Northumberland. In II.iii, however, while Scrope's conspiracy was yet but in process of incubation, Northumberland announces his resolve to seek a refuge in Scotland, though, according to Shakespeare's authority, Holinshed, it was not till after the death of Scrope that Northumberland fled to Scotland, and not till 1408 that the King, upon Northumberland's return into England "with a great power of Scots," "caused a great army to be assembled, and came forward with

* The following statements in the 1577 ed., have no counterpart in the revised version of 1587: "wheras if he should haue reteined the other lustie companions aboute him, he doubted least they might haue allured him vnto suche lewde and lighte partes, as with them before tyme he had youthfully vsed, not alwayes to his owne commendation, nor yet to the cōtentation of his father."

the same towards his enemies." The death of Glendower is announced in Act III. Scene i. (1405), whereas in Holinshed we read that Glendower died in "the tenth year of king Henrie his reigne" (1408-9). In Act IV. Scene iv., the King is informed by Westmoreland of the suppression of the Archbishop's rebellion (ll. 96-102)—the date of this scene is then 1405—and immediately afterwards (ll. 108-15) Harcourt enters with tidings of Northumberland's defeat at Bramham Moor (1408). This good news has been hardly delivered when the king has a seizure, which not long after is followed by his death (see IV.v.259-65). The King's illness, to which reference has already been made in Act III. Scene i. of the play, is first mentioned in 1411 by Holinshed, who ascribes to the same year the portent cited by Clarence in connection with the King's sudden indisposition [IV.iv.143].

King Henry survived this portent by two years, dying on March 20, 1413.

If there are discrepancies, in this as in other of the plays, between "dramatic time" and "historic time," Shakespeare has yet not altogether lost sight of the latter. The illusion of dramatic time is momentarily waved aside in order that events may be seen in their true historical perspective; as where, for instance, the King, in Act III. Scene i. refers to incidents in the last King's reign ... —references that assign the scene to the year 1407, the true historic time in relation to the proceedings of Northumberland with which the scene is chiefly concerned.

In minor historical details Shakespeare occasionally diverges, by accident or design, from his authority, Holinshed. He substitutes, for instance, "young Lancaster" for "Sir Robert Waterton" in I.i.150, and makes, in Act IV. Scene ii., Prince John the author of a perfidious proposal for which in Holinshed, Westmoreland is solely responsible.

Some of the commentators, including Malone and Steevens, have asserted that Shakespeare deviated from historical truth by bringing the Chief Justice and King Henry V together (v.ii. and v.v.). Hawkins, in confirmation of the charge, quoted Fuller, who, in his *Worthies of Yorkshire*, says that Sir William Gascoigne died on November 1, 1412, and therefore in the life-time of Henry IV. But Fuller is here in error. Stow, who was one of Shakespeare's authorities, states that Gascoigne was Chief Justice of the King's Bench from the *sixth* of Henry IV to the *third* Henry V. Gascoigne lived down to the year 1419, though, it is true, he ceased to be Chief Justice soon after the accession of Henry V.

BRAUN (1935, pp. 125 ff.): It could not have been Holinshed's narrative which inspired Sh. to write *2 Henry IV*. After the Battle of Shrewsbury we hear only that Northumberland has given up all violent opposition to the king and retired to Warkworth. Henry then ordered him by letter to come to him and to treat peaceably, whereupon the chronicler continues: "The earle vpon receipt of the kings letters" [&c.: p. 533 above].

In the following year the relations between the king and Northumberland improved still further. On the same page the chronicler, apropos of a meeting of Parliament, expressly notes that "the earle of Northumberland was restored vnto his former dignities, lands and goods".

There the reader of the chronicle is faced by a distinct conclusion. Other events follow which are related to quite different connections. Of any con-

tinuity whatever between the two rebellions there is no word in Holinshed. Even so he goes farther than, e.g., does Fabyan, who distinguishes still more sharply between the battle of Shrewsbury and Scroop's insurrection. Northumberland's fortunes in the meantime are not treated. Moreover his name does not appear at all in connection with Scroop's conspiracy, as is the case in Holinshed. Since the insurrection of the Welsh also was not connected with Shrewsbury, it follows that none of the persons who take part in one uprising are mentioned in relation to the other.

Sh., on the other hand, needs a truly intimate connection. This he obtains chiefly by means of two alterations. First, it is exclusively his own idea to portray the effect of the defeat on the rebels, especially on Northumberland, and thereby to repeat quite casually the most important considerations of Part I. In order to achieve the strongest effect possible, he first disguises the news from Shrewsbury as a rumor which announces, through Bardolph's mouth, an illusory victory. Morton's final report to Northumberland of Percy's death thus becomes more shocking and more moving. In spite of his procrastination he is not the Northumberland of the chronicle who at once gives up the game and retires; at first he stands his ground and at the end of the first scene he cries energetically: [I.i.230-1].

The situation is critical, but still not so hopeless as it appears in the chronicle, because, as a second alteration, the rôle of the archbishop is shifted. He had emerged once before in the first part before the Battle of Shrewsbury as joint-author of a proclamation of the Percies. Two years later, in 1405, he is portrayed, without any reference to this earlier activity, as head of a conspiracy hatched by himself, as "one of the cheefe conspirators", as Holinshed himself puts it.

In anticipation of his later rôle, Sh. has already, in the first part, thrust the figure of the archbishop more boldly into the foreground and now, for the same reason, in the first scene, shows him ready "with well-appointed powers". Thus he becomes the expression of hope, a new ray of light, a reason for further holding out. Without him Northumberland's resistance would be a desperate last stand which would necessarily have led to a quick dramatic end. That, however, the dramatist by no means wishes. On the contrary he seeks that manipulation by which he can most smoothly and gradually lead up to a new dramatic climax. From the same point of view, the situation of the king in the third scene is represented as more dangerous than it really was. He is reported as having to divide his army against the French, Glendower, and the rebels. According to Holinshed that is not the next thing to happen. First of all, the king clears up his relationship with Northumberland. "The king having set a staie in things about Shrewsburie" [&c.: p. 533 above]. Thereupon the king receives him, discharges him again—or, according to the account of several other writers, remands him to safe-keeping—and then turns towards Wales. There, furthermore, he can lead all his forces into the field, for Holinshed says nothing at this time of any cooperation between Glendower and the French. The statement cited later, in May 1405, which relates, after his return from another expedition into Wales, that "the king ... leuied foure thousand men which he sent vnto Calis" [p. 534 above] indicates no plan common to both enemies. Only after Scroop's conspiracy does Holinshed once mention that the French king has sent 12,000 men to Wales to support Glendower.

Thus Sh. has consciously complicated Henry's situation and brought out contingencies where, in the chronicle, none were to be seen. Only through the artistic raising of new problems does the meagre source material become workable.

In contrast to Holinshed, Hall alluded more clearly to the connection between the two rebellions: "In this yere the Earle of Northumberland" [&c.: p. 550 below]. Here Northumberland is thrust much more boldly into the foreground. Furthermore, the partition of the king's army can be attributed to the same chronicle, for it tells us that after the Battle of Shrewsbury the king departed for London, not for Wales.

In spite of such details closer to those of the play, Hall's work gives no further illuminating particulars.

Sh.'s sources are now but a mere trickle. This scarcity as well as an attitude of concession toward his audience may have impelled him to give the character of Falstaff still greater prominence than in the first part. His constant appearances so dominate that the individual scenes are held together less by the king than by him. In the first and third acts Falstaff is indisputably the principal character. ...

Meanwhile we learn just so much as is necessary to prevent the political development from being smothered. Thus in II.iii Northumberland is persuaded by his wife and Lady Percy to retire to Scotland. According to the source, as already mentioned, he betook himself to the king and yielded to him. It was precisely at Warkworth Castle, according to Holinshed, that in 1403 he received the king's order that he explain the reason for his armaments and excuse himself. [Fn.: Only after the rising of 1405 had been put down and the king had captured Warkworth did he fly to Scotland with Bardolph.] Thus on this historical basis a scene might have been constructed in which Northumberland decides to yield himself or is persuaded to do so. Sh. could have adopted this version without change. The effect of the news of it on the rebels would then perhaps have been somewhat greater and would have motivated the remarkable change of mind on the part of the archbishop later on just as well or even better. The sole difference is that Sh.'s compromise solution, by which Northumberland betakes himself to Scotland on the advice of the two women in order to be able to follow up the success of his allies, is of greater tragic import in that the rebels fall into the same error of dividing their strength which brought on the catastrophe of Shrewsbury. Besides, Sh. attaches importance to expressing with particular clarity the force of the conflict between sense of honor, tactical considerations, and regard for personal safety, while according to Holinshed we must regard Northumberland as a prosaic political opportunist.

Nevertheless the spectator is not immediately to assume that, because of the dangerous position of the rebels, joy and complete confidence prevail in the king's camp. This time inward, spiritual difficulties rather than external opposition oppress Henry. Holinshed says nothing about them, for no disturbance of the spirit can be inferred from these words apropos of Scroop's conspiracy: "to his further disquieting, there was a conspiracie put in practise against him at home". Rather the poet has extended the remorse of the king in his hour of death, which Holinshed also depicts, to cover the whole of his reign and never permits him to enjoy his victory to the full. His words on

sleep are in the elegiac vein. The crown presses heavily on his head. The king who has been so strong all his life long is pursued by tormenting depression of mind. Once more he mentions his plan to make a crusade after the end of the rebellion. This intention is a symptom of the sense of guilt and sin always alive in his consciousness. ...

The king's feelings are expressed not only in monolog but also in dialog. ... Incidentally, as a sign of good fortune for Henry, the death of Glendower is announced ... In Sh. Glendower is, on the whole, pushed somewhat into the background. His little wars were of small value to the dramatic structure. On this account the poet contented himself with the bare announcement of his death, while the corresponding passage in the source is informed by a moral undertone [p. 538 above].

The events pictured in *iv.i* and *iv.ii*, which obviate another clash between the royal army and the rebels, are for the most part true to the sources. Holinshed first cites an account which, as he himself writes, he took from Walsingham. It relates that Northumberland, with Richard Scroop, archbishop of York, and Thomas Mowbray, Hastings and others set a conspiracy on foot. A certain day was appointed for meeting in the neighborhood of York. The king, however, learned of this and—as is somewhat more circumstantially related by Hall than by Holinshed—marched north at top speed to prevent a junction of Northumberland and the archbishop. Since the royal forces were outnumbered, they arranged through Westmoreland a conference with the archbishop, who strangely enough agreed. The result was a truce. Trusting his opponents, York disbanded his army and was eventually made prisoner. A motive for the strange behavior of the archbishop is lacking. The only thing in the chronicle which might be construed as a reason would be the sudden appearance of the king if one takes the view that the self-confidence of the rebels was completely paralyzed thereby. .

Sh. has recourse to stronger measures. First, he eliminates all hope of Northumberland by reporting that he has withdrawn to Scotland at the beginning of the scene, though in Holinshed this does not happen until after the surrender. Furthermore, he does not emphasize the fact that the rebel army was superior to the king's. Without saying so explicitly, he implies that the rebel army is the weaker, for he puts the number of Henry's troops at 30,000, although Holinshed says: "[The rebels] being farre stronger in number of people than the other: for (as some write) there were of the rebels at the least twentie thousand men". The third change is that he makes the archbishop's trust in the sudden conciliatory attitude of the king's party more plausible in that Westmoreland holds only a preliminary conference with him, the final promise of redress of grievances being given by Prince John. ... The prince's share in this campaign Sh. derived not from Walsingham's account but from the second version [in Holinshed], which says definitely that the rebels were persuaded to submit themselves to the king's mercy. There, however, John plays no part at all in the proceedings. Rather he is merely mentioned as being with the army. In staging the scene Sh. does not content himself with the three persons above-mentioned alone. The chronicle afforded him a number of names of further participants. On the king's side, e.g., Henry Fitzhugh, Rafe Evers and Lord Umfrevile; on the opposite side, Thomas Mowbray and, though not directly connected with the events, yet on the side

of the rebels, Hastings, Fauconbridge, John Coleville and Griffith. From this list Sh. takes only two and these both of the archbishop's party, because the tragedy of the outcome must be intensified through the counsels and the presentiments of the participants. Moreover Mowbray is the only one of the persons mentioned of whom any other information than his mere name is given. The chronicler at once ... reminds us that under Richard II his father fought with Bolingbroke in single combat. Much more important, however, is the fact that the chronicler represents him as the opponent of compromise and thus provides Shakespeare with the prophet of calamity whom he would otherwise have had to invent. "The archbishop ... gave credit to the earle, and persuaded the earle marshall (against his will as it were) to go with him to a place appointed" read the suggestive words of Holinshed. Therefore in Sh., from the start, he favors recourse to arms and says: "Well, by my will we shall admit no parley" (iv.i.168). Especially significant is his rôle after the promise made by Prince John, which is later revealed as false. He stands in contrast to the archbishop's optimism; he is the only one who feels that subtle sense of impending misfortune that escapes Scroop as completely as it does Hastings in *Richard III*.

As the shouts of exultation of the rebel army resound behind the scenes, Mowbray deplores the fact that they are not shouts of victory.

In the end Mowbray's forebodings are realized. York is captured. The detailed portrayal of the events in Yorkshire is found in Holinshed, Stow, and even in Walsingham. Hall speaks only of a sudden capture without any preliminary negotiations. ... Fabyan expresses himself similarly. ... This is thus one of the rare instances of the full depiction of the dramatic, decisive event in a monkish chronicle.

In iv.iv the poet sets before our eyes in a moving preparatory episode the spiritual state of the king. He looks forward hopefully to the end of the rebellion, for everything is prepared to commence the voyage to the Holy Land.

His eldest son, however, whose unbridled life is pointed out to him by Clarence, causes him great anxiety. Holinshed has Clarence ... fighting in France; in Sh. his father admonishes him to live in harmony with Prince Henry in order to prepare the way for the scene in which the latter, as king, promises him and all his brothers to be both father and brother to them. ... Sh. also included Gloucester because he wished to enclose the death scene in a larger frame than its model has. The brothers, together with Warwick, play the rôles of auxiliary characters who are necessary to facilitating the technical development of the scene and the linking of the various episodes. Hitherto Sh. has fashioned freely—for technical reasons he has introduced new characters and for dramatic effect he has developed the picture of the king as a human being. Now the chronicle comes into its own again. In the main lines of the story it does not differ greatly from the play, but the tragic moment is attained only when the final victory of the king is connected with his mortal sickness. According to Holinshed, the king dies too soon to carry out his contemplated crusade. That is unfortunate, but not really tragic. According to Sh., on the other hand, at one and the same time Westmoreland brings the good news of the capture of the archbishop, Hastings, and Mowbray and another messenger announces that Northumberland has been overcome, although Holinshed does not report this until three years later. Obviously at this moment the

striving for the greatest artistic effect possible demands such a combination, for otherwise there would be no dramatic picture of the messengers announcing victory after victory and of the king's replying, before their words have quite died out, "And wherefore should these good news make me sick?" [IV.iv.116-26].

A great weakness overcomes him. Filled with foreboding, Clarence sees his death coming. Incessant care has made a victim of the vanquisher. The words which Holinshed applies to his sickness and the frustration of his plans for a crusade—more lyrical in comparison with his usual style—the poet passes over entirely and does not work into the following scene of the last interview between the father and his successor.

Prince Henry hurries to his father. Since he believes the swoon to be death, he takes possession of the crown, which lies near the king. From Holinshed's sentence [p. 540 above] he seems to be lacking in piety and feeling; according to Sh. the very opposite is the case. As he takes the crown he is moved and solemn [IV.v.47-52].

The subsequent conversation, in which the last mistrust between father and son is dissipated, is likewise greatly ennobled, for in the short dialog between father and son in Holinshed the words of the prince make an impression almost crude [p. 540 above].

When we compare these words with the conscientious, humble speech of the prince in Sh., it appears that the poet departed much farther from the spirit of his source than has hitherto been the case.

Beside the account just quoted Holinshed gives another which is derived almost word for word from Fabyan. It is significant only in the matter of locality and relates, as was mentioned in the beginning, that the king died believing in the fulfillment of a prophecy that his life would end in Jerusalem. After a fainting spell, he was told, in answer to his question where he was, that the room bore the name of Jerusalem. Sh. adopted this anecdote. Naturally, like the chronicle, he places it quite at the end. ...

After the death of the king only the problem of young Henry's reformation awaits solution. First, in an episode of his own invention, Warwick and the chief justice are represented as filled with misgivings regarding the new course which they expect the prince to take. Sh. invented these statements by the members of the king's entourage in order to be able to mark the transformation all the more sharply. This change in the new king appears likewise in Hall, who says of his entering upon his reign: "But this king euen at first appointing with himselfe, to shew that in his person princelie honors should change publike manners, he determined to put on him the shape of a new man" (Holinshed iii. 543).

This Sh. now expresses by means of the reconciliation of the prince with the chief justice, who once rightly sentenced one of his companions. Thereby Holinshed is completely changed, for he merely says baldly: [p. 542 above]. Of any reconciliation whatsoever there is no mention; here the prince simply obeys. Stow was more definite: following the original version of Thomas Elyot he states that the prince gladly submitted to the judge's sentence, but he too says nothing about a special reconciliation at the beginning of the new reign. Rather it was invented by the poet because thereby the end of the play is completely attuned to *Henry V.* ...

Holinshed's narrative from the beginning of the Percy conspiracy to the death of Henry IV comprises about 39 pages, but they do not treat an extraordinary reign, but, after the rebellions at the beginning, move back and forth among the English, Scotch, and French affairs. Among these, scarcely emphasized by more extensive treatment, lie the $6\frac{1}{2}$ pages out of which the first part was born and the $2\frac{1}{2}$ which deal with the Scrope conspiracy proper.

None of the previous [historical] plays had to be fashioned out of such a paucity of material, and that may have been the reason why Sh. created a Falstaff, for there was room for him. Better integrated dramatic material did not, as it had in *Richard II* and *Richard III*, offer itself just about where it would necessarily have to appear in the drama, for the reign of Henry IV came to no tragic conclusion. It showed itself rather at the beginning, in the early political plots, the ferment which finally gave way more and more to a strong, peaceful reign. Here the chronicles were stretched the most. On this account Sh. was compelled to change the center of gravity himself ... These changes were supported by Hall, who, as in *Richard II*, by means of his more austere and often more emotional style, indicated the most essential points to which Sh. must have paid special attention in his principal source.

But such alterations brought to light no tragic motives. On the contrary the king hurries from success to success. Sh. first invents his melancholy feelings and continually troubles his conscience with the wrong he has done Richard and so wears him down with torments of mind that at the peak of his success he finally goes to pieces.

III. HALL

[Most of Hall's account of the reign of Henry IV was absorbed by Holinshed into his narrative; consequently much of Sh.'s conception of it corresponds to both chronicles. The following report of the death of Glendower, which Hall places a good deal earlier than Holinshed (see p. 538), may have given Sh. the impression at the bottom of the reference to this event at III.i.108. Perhaps Hall's account of the rebellion of 1405 emphasizes Northumberland more than Holinshed's. The text follows the copy in the Folger Shakespeare Library; the original is printed in black letter.]

THE UNION OF THE TWO NOBLE AND ILLUSTRATE FAMILIES OF LANCASTRE & YORKE [BY EDWARD HALL] (1548)

The vnquiete tyme of Kyng Henry the fourthe. ...

The thirde yere [1401-2]. ...

[D.ij.✓] ... After this greate battaill [at Shrewsbury], he [the king] like a triumphante conqueror returned with greate pompe to London, where he was by the senate and magistrates solemply receiued, not a litle reioysyng of his good fortune and fortunate victorye. But before his departure from Shrewsbury, he not forgettyng his enterpryse against Owen Glendor, sent into Wales with a great army prince Henry his eldest sonne against thesaid Owen and his sedicious fautors, whiche beyng dismaied and in maner desperate of all comfort by the reson of the kynges late victory, fled in desert places and solitary caues, where he receiued afinall reward mete and prepared by goddes prouidence for

suche a rebell and sedicious seducer. For beyng destitute of all comforte, dreadyng to shewe his face to any creature, lackyng meate to sustain nature, for pure hunger and lacke of fode miserably ended his wretched life. ...

[D.v.†] The sixt yere.

In this yere the Earle of Northumberland whiche bare still a venemous scorpion in his cankered heart, and coulde not desist to inuent and devise waies and meanes howe to be reuenged of kyng Henry and his fautours, began secretly to communicate his interior imaginacions and priuie thoughtes with Richard Scrope Archebishop of Yorke brother to Williã lord Scrop treasurer of England whom kyng Henry ... beheaded at the towne of Bristow, and with Thomas Mowbrey erle Marshal sonne to Thomas duke of Norffolke, for kyng Henries cause before banished the realme of England, and with the lordes, Hastynges, Fauconbridge, Bardolfe and diuerse other whiche he knewe to beare deadely hate and inward grudge toward the kyng. After long consultacion had, it was finally concluded and determined amongst theym that al they, their frendes and alies with all their power shoulde mete at Yorkeswold at a day appointed and that therle of Northumberlād should be chefetaine and supreme gouernour of the armie, which promised to bryng with him a great number of Scottes.

This sedicious conspiracy was not so secretly kept nor so closely cloked but that the Kyng thereof had knowledge, and was fully aduertised. Wherefore to preuent the time of their assembly, he with suche power as he could so-dainly gather together with al diligēce marched toward the North parties and vsed such a celeritie in his iourney that he was thither come with al his hoste and power before the confederates hearde any inkelyng of his marchyng forward, and sodainly there wer apprehended the Archebishop, the earle Marshal, sir Ihon Lampley, and sir Robart Plumpton.

IV. STOW

[It has been suggested by THOMAS DAVIES (1784, i. 314 f.) and others that the following passage in Stow is the source of the king's speech at IV.iv.25-54. I print also Stow's account of the reformation of Henry V. These data also appeared in almost identical form in *The Chronicles of England, from Brute vnto this present yeare of Christ 1580. Collected by Iohn Stow, [1580]*. Stow also printed Elyot's story of the prince and the chief justice; see below, p. 552. The text below follows the copy in the Folger Shakespeare Library; the black letter of the original is here represented by roman type, the roman of the original by italic.]

THE ANNALES OF ENGLAND, FAITHFULLY COLLECTED BY IOHN STOW
[1592]

[1413]

King Henry
his counsell to
his sonne
Henry.

[545] ... In the time of whose languishing the king gaue to the prince his sonne diuers notable doctrines and insignements, that not onely of him, but of euery prince are to be holden and followed: among the which eruditions one is this: The king lieng greeuously diseased, called before him the prince his sonne, and said vnto him: My sonne, I feare me sore, after my departure from this life, some discord shall grow and arise betweene thee and thy brother

Thomas duke of Clarence, whereby the realme may be brought to destruction and misery, for I know you both to be of great stomacke and courage. Wherefore I feare, that he through his high mind wil make some enterprise against thee, intending to vsurp vpon thee, which I know thy stomacke may not abide easily. And for dread hereof, as oft as it is in my remembrance, I sore repent me, that euer I charged my selfe with the crowne of this realme. To these words of the king the prince answered thus: Right redoubted lord and father, to the pleasure of God your grace shall long continue with vs, and rule vs both: but if God haue so provided that euer I shal succeed you in this realme, I shall honor & loue my brethren aboue al men, as long as they be to me true, faithfull and obedient, as to their soueraigne lord, but if any of them fortune to conspire or rebell against me, I assure you, I shall as soone execute iustice vpon one of them, as I shall vpon the worst and most simplest person within this your realme. ...

[546] My sonne, when it shall please God to call me to the way decreede for euery worldly creature, to thee (as my sonne and heire) I must leaue my crowne and my realme ... Thou shalt bee exalted vnto the crowne, for the wealth and conseruation of the realme, and not for thy singular commoditie and auaile: My sonne, thou shalt be a minister to thy realme to keepe it in tranquillitie and defend it. Like as the hart in the midst of the body is principall and chiefe thing in the body, and serueth to couet and desire that thing that is most necessarie to euery of thy members, so (my sonne) thou shalt be amongst thy people as chiefe and principall of them to minister, imagine and acquire those things that may be most beneficiall for them. And then thy people shall be obedient to thee, to ayde and succour thee, and in all things to accomplish thy commandements, like as thy members labour, euery one of them in their office, to acquire and get that thing that the heart desireth, and as thy heart is of no force and impotent without the aide of thy members, so without thy people, thy raigne is nothing. ...

[549] after which coronation, he called vnto him all those yoong lords and gentlemen that were the folowers of his yoong actes, to euery one of whom he gaue rich and bounteous gifts, and then commanded that as many as would change their maners as he intended to do, should abide with him in his court, and to all that would perseuer in their former light conuersation, he gaue expresse commandement vpon paine of their heads, neuer after that day to come in his presence.

V. ELYOT

[The following narrative is the ultimate, if not the immediate, source of the references to this famous incident at i.ii.55-6 and v.ii.76 ff. As such it was first noted by Sir JOHN HAWKINS (Var. '78, v. 588 ff.). MALONE (*ib.*) called attention to the fact that Elyot does not mention a blow and RITSON (1783, pp. 101 f.) first found this detail in Hall, from whom Holinshed derived it. Ritson also noted that the blow (a box on the ear rather than a blow with the fist) is also delivered in *The Famous Victories*. Stow (*Annales*, 1592, pp. 547 f.) copies the story from Elyot with only a few insignificant changes. Sh. apparently read it in one or the other, for the words he attributes to Henry IV at v.ii.116 ff. are, as BOSWELL-STONE (1896, p. 161) points out, peculiar to

Elyot's version. STARNES (*P.Q.* xv, 1936, pp. 358 ff.) notes that certain details of the story as told by Sh. and other writers subsequent to Elyot do not appear in *The Governour*, viz., the prince's striking the chief justice, his commitment to the Fleet prison, his removal from the king's council, and the election in his stead of the Duke of Clarence. These he regards as additions to the legend by the Tudor chroniclers. Starnes also notes two other versions of the story between Elyot and Sh., that in Angel Day's *English Secretorie* (1586) and that in John Case's *Sphæra Civitatis* (1588).

As there is no trace of the story before Elyot, its truth has been much debated. Whether it is true or not is, to the student of Sh.'s play, a matter of incidental interest only, the fact that it was well known in the reign of Elizabeth being quite sufficient to explain its appearance in Sh. Most writers on the subject are skeptical, to say the least, and various "sources" of the story have been suggested to explain its origin and late appearance. Consult the authorities cited and referred to at p. 618 below, and also E. FOSS (1 *N. & Q.* ii, 10 Aug. 1850, pp. 161-3), H. H. S. CROFT (*The Governour*, 1883, ii. 60 ff.), J. H. WYLIE (*History of England under Henry IV*, 1884-98, iv. 94-9). BOWLING (1926, pp. 312-21) summarizes opinion on this point.

The text of the extract below follows the copy in the Folger Shakespeare Library. The original is in black letter. I have substituted commas for the oblique strokes used as marks of punctuation in the original.]

*THE BOKE NAMED THE GOVERNOUR, DEVISED BY SIR THOMAS ELYOT
KNIGHT (1531) II. vi (sigg. P.vii^r-P.viii^v)*

The moste renowned prince kynge Henry the fyfte, late kynge of Englande, duryng the life of his father was noted to be fierce and of wanton courage: it hapned that one of his seruātes, whom he well fauored, for felony by hym cōmitted, was arrayned at the kynges benche: wherof he being aduertised, and incensed by light persones aboute hym, in furious rage came hastily to the barre, where his seruānt stode as a prisoner: and cōmaunded hym to be vnygyued and sette at libertie: where at all men were abasshed, reserued the chiefe iustice, who humbly exhorted the prince to be cōtented, that his seruānt mought be ordred accordyng to the auncient lawes of this realme: or if he wolde haue hym saued from the rigour of the lawes, that he shuld optaine, if he moughte of the kynge his father his gracious *pardone*: wherby no lawe or iustice shulde be derogate. with whiche answere the prince nothyng appeased, but rather more inflamed, endeuored hym selfe to take away his seruānt. The iuge consideringe the perilous example and incōuenience that moughte therby ensue: with a valiant spirite and courage, cōmaunded the prince vpon his alegeance, to leue the prisoner, and departe his way. with whiche cōmandmēt the prince being set all in a fury, all chafed & in a terrible maner, came vp to the place of iugemēt, men thinkyng that he wolde haue slayne the iuge, or haue done to hym some damage: but the iuge sittyng styll without mouyng, declarynge the maiestie of the kynges place of iugement, And with an assured and bolde countenance, hadde to the prince these wordes folowyng. Sir remēbre your selfe: I kepe here the place of the king your so-ueraigne lorde and father, to whom ye owe double obedience, wherfore eftsones in his name, I charge you desiste of your wilfulness, and vnlauffull entreprise:

& from hēsforth gyue good exāple to those, whiche hereafter shall be your propre subiectes: And nowe for your contempt and disobedience, go you to the prisone of the kynges benche, where vnto I cōmitte you: and remayne ye there prisoner, vntill the pleasure of the kyng your father be further knowē. with whiche wordes beinge abasshed, and also wondrynge at the meruailous grautie of that worshipful Iustice, the noble prince layinge his waipon aparte, doinge reuerēce departed, and wente to the kynges benche, as he was cōmaunded. wherat his seruātes disdainyng, came and shewed to the kyng all the hole affaire. wherat he a whiles studienge, after as a man all rauissed with gladnesse, holdyng his eien and handes vp towarde heuen, abrayded sayinge with a loude voice: O mercifull god, howe moche am I aboue all other men bounde to your infinite goodnes: specially for that ye haue gyuē me a iuge, who feareth nat to minstre iustice, And also a sonne who can suffre semblably and obey iustice?

VI. DANIEL

A. EXTRACTS FROM *THE FIRST FOWRE BOOKES OF THE CIVILE WARS BETWEEN THE TWO HOUSES OF LANCASTER AND YORKE.*

BY SAMUEL DANIEL (1595)

THE THIRD BOOKE. ...

[R4] 115

But now the king retires him to his peace,
A peace much like a feeble sickemans sleepe,
(Wherein his waking paines do neuer cease
Though seeming rest his closed eyes doth keepe)
For ô no peace could euer so release
His intricate turmoiles, and sorrowes deepe,
But that his cares kept waking all his life
Continue on till death conclude the strife.

[R4^v] 116

Whose harald sicknes, being sent before
With full commission to denounce his end,
And paine, and griefe, enforcing more and more,
Besiegd the hold that could not long defend,
And so consum'd all that imboldning store
Of hote gaine-striuing bloud that did contend,
Wearing the wall so thin that now the mind
Might well looke thorow, and his frailty find.

117

When lo, as if the vapours vanisht were,
Which heate of boyling bloud & health did breed,

(To cloude the sence that nothing might appeare
 Vnto the thought, that which it was indeed)
 The lightned soule began to see more cleere
 How much it was abusd, & notes with heed
 The plaine discouered falsehood open laid
 Of ill perswading flesh that so betraid.

118

And lying on his last afflicted bed
 Where death & conscience both before him stand,
 Th'one holding out a booke wherein he red
 In bloudie lines the deedes of his owne hand;
 The other shewes a glasse, which figured
 An ougly forme of fowle corrupted sand:
 Both bringing horror in the hiest degree
 With what he was, and what he straight should bee.

[S] 119

Which seeing all confusd trembling with feare
 He lay a while, as ouerthrowne in sprite,
 At last commaunds some that attending were
 To fetch the crowne and set it in his sight,
 On which with fixed eye and heauy cheere
 Casting a looke, *O God* (saith he) what right
 I had to thee my soule doth now conceiue;
 Thee, which with blood I gote, with horror leaue.

120

Wert thou the cause my climbing care was such
 To passe those boundes, nature, and law ordaind?
 Is this that good which promised so much,
 And seemd so glorious ere it was attaind?
 Wherein was neuer ioye but gaue a touch
 To checke my soule to thinke, how thou wert gaind,
 And now how do I leaue thee vnto mine,
 Which it is dread to keepe, death to resigne.

121

With this the soule rapt wholly with the thought
 Of such distresse, did so attentiuely weigh
 Her present horror, whilst as if forgote
 The dull consumed body senceles lay,
 And now as breathles quite, quite dead is thought,
 When lo his sonne comes in, and takes awaie
 The fatall crowne from thence, and out he goes
 As if vnwilling longer time to lose.

[S^v] 122

And whilst that sad confused soule doth cast
 Those great accounts of terror and distresse,
 Vppon this counsell it doth light at last
 How she might make the charge of horror lesse,
 And finding no way to acquit thats past
 But onely this, to vse some quicke redresse
 Of acted wrong, with giuing vp againe
 The crowne to whom it seem'd to appertaine.

123

Which found, lightned with some small ioy shee hyes,
 Rouses her seruauents that dead sleeping lay,
 (The members of hir house,) to exercise
 One feeble dutie more, during her stay:
 And opening those darke windowes he espies
 The crowne for which he lookt was borne awaie,
 And all-agrieu'd with the vnkind offence
 He causd him bring it backe that tooke it thence.

124

To whom (excusing his presumteous deed
 By the supposing him departed quite)
 He said: ô Sonne what needes thee make such speed
 Vnto that care, where feare exceeds thy right,
 And where his sinne whom thou shalt now succeed
 Shall still vpbraide thy inheritance of might,
 And if thou canst liue, and liue great from wo
 Without this carefull trauaile; let it go.

[S₂] 125

Nay father since your fortune did attaine
 So hie a stand: I meane not to descend,
 Replies the Prince; as if what you did gaine
 I were of spirit vnable to defend:
 Time will appease them well that now complaine,
 And ratefie our interest in the end;
 What wrong hath not continuance quite outworne?
 Yeares makes that right which neuer was so borne.

126

If so, God worke his pleasure (said the king)
 And ô do thou contend with all thy might
 Such euidence of vertuous deeds to bring,
 That well may proue our wrong to be our right:
 And let the goodnes of the managing
 Race out the blot of foule attayning quite:
 That discontent may all aduantage misse
 To wish it otherwise then now it is.

127

And since my death my purpose doth preuent
 Touching this sacred warre I tooke in hand,
 (An action wherewithall my soule had ment
 T'appease my God, and reconcile my land)
 To thee is left to finish my intent,
 Who to be safe must neuer idly stand;
 But some great actions entertaine thou still
 To hold their mindes who else will practise ill.

[S2v] 128

Thou hast not that aduantage by my raigne
 To riot it (as they whom long descent
 Hath purchasd loue by custome) but with payne
 Thou must contend to buy the worlds content:
 What their birth gaue them, thou hast yet to gaine
 By thine owne vertues, and good gouernment,
 And that vnles thy worth confirme the thing
 Thou canst not be the father to a king.

129

Nor art thou born in those calme daies, where rest
 Hath brought a sleepe sluggish securitie;
 But in tumultuous times, where mindes adrest
 To factions are inurd to mutinie,
 A mischief not by force to be suppress
 Where rigor still begets more enmitie,
 Hatred must be beguild with some new course
 Where states are strong, & princes doubt their force

130

This and much more affliction would haue said
 Out of th'experience of a troublous raigne,
 For which his high desires had dearly paide
 Th'interest of an euer-toyling paine:
 But that this all-subduing powre here staid
 His faultring tongue and paine r'inforc'd againe,
 And cut off all the passages of breath
 To bring him quite vnder the state of death.

B. COMMENTS ON SHAKESPEARE'S USE OF DANIEL

MOORMAN (*Jahrbuch* xl, 1904, pp. 71 ff.): [Daniel's *First Fowre Bookes of the Ciuile Wars*, 1595] covers almost exactly the same ground as that covered by Shakespeare's *Richard II*, *1 Henry IV*, *2 Henry IV*, *Henry V*, and *1 Henry VI*, but he does not give to the four reigns the same detailed treatment. ... He gives an elaborate account of those disturbances of the latter part of the reign of Richard II which led to the deposition of that king and the accession of

Bolingbroke as Henry IV, and adds to this an animated description of the Percy rising as far as the death of Hotspur at the battle of Shrewsbury. Then, passing over in silence the second half of the Percy rebellion, he comes at once to the death-bed scene of Henry IV. The reign of Henry V is summarised in the briefest manner, and Daniel proceeds at once to describe the unrest which produced the Wars of the Roses. ...

[81] The capture of Archbishop Scroop and Lord Mowbray in Gaultree Forest, which occupies most of the historical scenes in 2 *Henry IV*, is passed over in silence by Daniel in the 1595 edition of the *Ciivile Wars*, though he gives a summary account of it in the later editions of his work. He passes at once from the battle of Shrewsbury to the king's death-bed and to the final interview of the Prince of Wales with his father. Here his narrative allows of detail, and again offers points of comparison with Shakespeare's version of the same interview. ...

[82] Daniel [like Shakespeare] adds a fair amount of circumstantial detail, and introduces a dialogue of some length between father and son. Here as elsewhere, he insists on regarding Henry IV as a great criminal who has wrested the crown from Richard, and has had to pay for his crime in the troubles of his reign. He makes the king in his speech to the prince refer to "the blot of foul attaining" just as Shakespeare's Henry speaks of the "by-paths and indirect crook'd ways" by which he won the crown. In [stanzas 127-8] Daniel represents the king as giving the prince counsel as to the best means of strengthening his hold upon the kingdom which will shortly be his. With this we may compare the ... words of Shakespeare's king [IV.v.219-33]. When we compare these last seven lines with the first of the two stanzas of Daniel's *Ciivile Wars* just [cited], the resemblance of idea and of expression is most striking. Neither Holinshed nor any of the other Chroniclers makes any reference to Henry's intended crusade, nor does any of them bring forward the counsel of busying "giddy minds with foreign quarrels"—or as Daniel puts it,—

But some great actions entertaine thou still,
To holde their minds, who else wil practise ill.

So close indeed is the resemblance between Shakespeare and Daniel at this point, that it may be said to put a seal upon all that has gone before. We have already, in dealing with 1 *Henry IV*, adduced striking parallelisms of thought, characterisation and situation between Shakespeare and Daniel: to these must now be added a parallelism of thought and of expression so striking that it forces us to adopt one and only one opinion. Shakespeare, it is evident, knew Daniel's poem, kept it closely in mind in the composition of both parts of *Henry IV*, and availed himself of many of those variations from, and expansions of, the chroniclers' story which Daniel had introduced into his *Ciivile Wars*.

[See also the notes on I.i.24, IV.iv.136-8, IV.v.227-9.—ED.]

CRITICISMS

I. THE PLAY AS A WHOLE

As the commentators are in the habit of treating the two parts of *Henry IV* together, sometimes as a single play, some of the criticism collected in the Variorum *1 Henry IV*, pp. 394-403, applies here and should be consulted. In presenting the following extracts, I have made some attempt to arrange them by topics. The first group chiefly discuss whether or not this play and *1 Henry IV* were conceived and executed as a unit; the second group compare its artistic merits with those of *1 Henry IV*; the third treat its import and structure as a drama.

A. RELATION TO *1 HENRY IV*

UPTON (2 ed., 1748, p. 58): But these plays are independent each of the other. *The first part*, as 'tis named, ends with the settlement in the throne of king Henry IV when he had gained a compleat victory over his rebellious subjects. *The second part* contains king Henry's death; shewing his son, afterwards Henry V, in the various lights of a good-natured rake, 'till he comes to the crown; when 'twas necessary for him to assume a more manlike character, and princely dignity. To call these two plays, *first and second parts*, is as injurious to the author-character of Shakespeare as it would be to Sophocles, to call his two plays on Oedipus, *first and second parts of King Oedipus*.

JOHNSON (ed. 1765, iv. 235): Mr. *Upton* thinks these two plays improperly called the *first* and *second parts* of *Henry the fourth*. The first play ends, he says, with the peaceful settlement of *Henry* in the kingdom by the defeat of the rebels. This is hardly true, for the rebels are not yet finally suppressed. The second, he tells us, shews *Henry* the *fifth* in the various lights of a good-natured rake, till, on his father's death, he assumes a more manly character. This is true; but this representation gives us no idea of a dramatick action. These two plays will appear to every reader, who shall peruse them without ambition of critical discoveries, to be so connected that the second is merely a sequel to the first; to be two only because they are too long to be one.

MALONE (Var. '78, i. 300): It is observable that the FIRST PART of *K. Henry IV.* was entered at Stationers' hall, in the beginning of the year 1598, by the name of "*A booke intituled the Historye of Henry the IIIJth, &c.*" At that time, it is probable, the author had not conceived the idea of exhibiting Falstaff in a second drama, and therefore that play was not then distinguished by the title of *The First Part*.

CAPELL (*Notes*, 1779, vol. i, sig. Ii2^v): Both these plays appear to have been

plan'd at the same time, and with great judgment, notwithstanding the inequality of their actions' duration.

T. DAVIES (*Dramatic Miscellanies*, 1784, i. 277): The writer did not, at that time, perhaps, foresee that he should be encouraged to continue the story.

ULRICI (1839; tr. Schmitz, 1876, ii. 232): *Richard II* is the first part of the great historical drama of five acts which closes with *Richard III*; it is self-evident that the wrong-doings of *Richard II* and their just punishment, can be no excuse for the wrong of Bolin[g]broke's rebellion. This is shown directly by the two following dramas which bear the name of *Henry IV*; they form the main point in the development of the great cyclic whole, the last link of which is *Richard III*.

LLOYD (apud Singer ii, 1856, v. 297): 2 *Henry IV* is at once the supplement and epilogue of the first part, and the preparation for the ensuing dramatic *History of Henry V*. We may, I think, still detect some traces of the manner in which the materials for the history of Henry IV developed and expanded in the poet's mind until they became not simply too bulky for a single play, but until they divided by natural polarity into distinct groups and resulted in the double birth of contrasted but still closely connected and correlative plays. Thus, in the second play we find Falstaff passing through Gloucestershire by some incredible route from London to York, a divergence far too wide to be accounted for by his having to take up soldiers in counties as he went. The incident as first imagined came in no doubt in the earlier sequence of events when King Henry despatching forces towards Wales tells his son "and, Harry, you shall march through Gloucestershire" [1 *Henry IV* III.ii.175-6]; a natural course for Falstaff to follow, and so for both to encounter in the poet's own Warwickshire on the road near Coventry. The consistency on this view holds on and the next stage is indicated towards Sutton Coldfield ... Hence we cannot doubt that the tattered troop that Falstaff sends to Coventry ... comprised in the poet's first invention Wart and his wardrobe, to the process of whose enlistment the soliloquy on the abuse of the king's press [1 *Henry IV* IV.ii.11] applies so entirely, and that Shallow and his household were already shaped and shadowed forth, though afterwards for ample reasons transferred to the later scene.

WHITE (ed. 1859, vi. 7): Shakespeare's Historical Plays are often discoursed about as if they were a projected series of interdependent works, written in pursuance of a plan ... but that they ... [were written] in conformity with a systematic design, there is neither external nor internal evidence to show.

BENEDIX (1873, pp. 122 f.): The second part is not a continuation of the first but rather a copy of it. The reason for this excessive dilation of the play is, however, clear. The poet had found so much pleasure in the principal comic character, Falstaff, that he could not part from him and wished to display him in new situations.

W. KÖNIG (*Jahrbuch* xii, 1877, pp. 241 f.): After the completion of *Richard III*, *King John* was composed as introduction to the entire cycle and then immediately one after another the four plays of the Lancaster-York tetralogy in the chronological order of their contents. ... It may be regarded as certain that, in order to conform to the plays already finished, Shakespeare divided his material into four plays precisely. This material by no means requires so great an extension; indeed it even resisted dramatic treatment almost more than that of the York tetralogy, in which, on the contrary, the excessive wealth of changing events made difficult their compression into the limited form of the drama. After the completion of *Richard II*, whose reign perhaps would most easily have admitted of division and amplification of its material into two plays, the poet still had, specifically, only Henry V, whose short life as conqueror was not at all suited to dramatic representation, and the longer reign of Henry IV, a series of repetitious struggles with discontented vassals ill-adapted to the stage. The poet helped himself here by adding a comic by-plot, for which he took the hint from the old play of *The Famous Victories*, from which, however, he borrowed almost nothing else. Thus he created the much admired 1 *Henry IV*. ... Then, apart from the division perhaps already projected, perhaps the applause which he had gained by means of the first part, above all the interest which he himself took in his material and in his principal characters and the feeling that he could treat them still more comprehensively induced him to present them in a second play and in it to depict the relation of the prince to his father more effectively, even if more rhetorically than dramatically, and consequently to throw some further interesting rays of light on the character of the king. ... At all events, by means of the repeated and complex handling of his materials, the poet has made it plain that it is his object, which moreover he has attained in the highest degree, to link the separate plays of the Lancaster tetralogy in the closest connection and in mutual relations. In themselves such repetition and back-tracking would be a great mistake and we should never recommend such treatment of related dramas; nevertheless the hand of the master betrays itself in the composition of 2 *Henry IV* and *Henry V* if we picture to ourselves the task the poet set himself of binding the two parts of the Lancaster tetralogy already completed with the York tetralogy in a harmonious whole.*

DEIGHTON (ed. 1893, pp. ix ff.): The connection between *Richard II*, *Henry IV*, and *Henry V* is so close, that in order to understand the poet's treatment of Henry's usurpation, and the consequences to which it gave birth, it is important to look backward and forward to those three plays. ... While it is yet imminent, not completed, the Bishop of Carlisle foreshadows the troubles destined to convulse the realm ... [*Richard II* IV.i.132-49]:

I speak to subjects, and a subject speaks,
 Stirr'd up by God, thus boldly for his king.
 My Lord of Hereford here, whom you call king,

* I quote this as a moderate statement of the critical point of view which sees in the whole of the "Lancaster tetralogy" a unified design. For a more extreme statement of it see E. W. SIEVERS (*Sh.'s zweiter mittelalterlicher Dramen-Cyclus*, 1896), who reads the plays as a continuous allegory of human salvation.

Is a foul traitor to proud Hereford's king:
 And if you crown him, let me prophesy;
 The blood of England shall manure the ground,
 And future ages groan for this foul act;
 Peace shall go sleep with Turks and infidels,
 And in this seat of peace tumultuous wars
 Shall kin with kin and kind with kind confound;
 Disorder, horror, fear and mutiny
 Shall here inhabit, and this land be call'd
 The field of Golgotha and dead men's skulls.
 O, if you raise this house against this house,
 It will the woofullest division prove
 That ever fell upon this cursed earth.
 Prevent it, resist it, let it not be so,
 Lest child, child's children, cry against you 'woe!'

In the two Parts of *Henry IV* we see the immediate fulfilment of this prophecy. ... In the second Part we have the Earl of Northumberland concerting measures of insurrection; the Archbishop of York, Mowbray, and Hastings in open defiance of the king, their capture by a stratagem, and the death of Henry IV shortly after. In both Parts the king is haunted with the dread of retribution hanging over him on account of his forcible seizure of the crown. ... [xi] [At] III.i.48-82, he bemoans the "time's condition," and tries to make excuses for his usurpation. Shortly afterwards, IV.iv.64-76, he anticipates the evil days which will follow when Prince Henry succeeds to the crown ... These gloomy anticipations are again eloquently recited in IV.v.106-51; and when the Prince, defending himself against the charge of desiring his father's death in order that he may ascend the throne, speaks of the "noble change" that he has "purposed," the king, IV.v.199-233, reverts to the "by-paths and indirect crook'd ways" by which he "met" his "crown," tells the Prince "how troublesome it sat upon" his "head," how that he hopes it "shall descend" to him "with better quiet, Better opinion, better confirmation," and finally, still conscious of the likelihood of intestine troubles, advises him "to busy giddy minds With foreign quarrels ... " ... [xii] So long as [Henry V] lives the questionable character of his title to the crown is forgotten, or forgiven ... But ... [xiii] the moment his strong arm is withdrawn, and the people have no one to look to but a prince like Henry VI, ... the contentious passions of the nobles burst forth again in all their violence; the right derived from Henry IV goes for nothing; Edward IV, the nearest lineal descendant of Edward III, succeeds to the throne; and Henry IV's usurpation is, so to speak, avenged.

HERFORD (ed. 1899, vi. 253 f.): The relation of the Two Parts is not altogether clear. The Second can hardly be maintained to be either an integral part of the original plan or a mere afterthought. Much in the first four acts looks like a reworking of motives used in the First Part: the plot of Scroop tamely echoes the rising of the Percies; Falstaff's recruiting is a dramatised version of his account of a corresponding exploit before Shrewsbury. On the other hand, the loose threads left hanging at the close of the First Part point

to a sequel; the appearance of the Archbishop of York in the First has no meaning unless his conspiracy was to follow. The great death-scene of Henry, and the new king's final rebuff to his followers must have been designed from the outset. And much that makes the Second Part less attractive is due to the deliberate preparation for this catastrophe.

C. F. T. BROOKE (1911, pp. 333 ff.): It can scarcely be doubted that the play of *Henry V*, regularly announced in the Epilogue to *2 Henry IV*, was definitely under contemplation when the *1 Henry IV* was conceived. Indeed, an unnecessary allusion in the last act of *Richard II* (v.iii.1-22) to the young prince's "dissolute and desperate" character ... makes it probable that the poet was already considering the dramatic portrayal of this figure. It may very reasonably be questioned, however, whether, when Shakespeare undertook, about 1596 or 1597, to follow up his study, in *Richard II* and *Bolingbroke*, of two imperfect and antagonistic monarchic types by a delineation of his ideal prince, he had any idea of devoting more than a single play to that prince's preparation for sovereignty and another to his triumphant reign. The second part of *Henry IV*, like the second part of *Tamburlaine*, seems to be an originally unpremeditated addition, occasioned by the enormous effectiveness of the by-figure of Falstaff. This genial character must have expanded in its development far beyond the limits at first intended for it, and thus necessitated the splitting of the political matter of Henry IV's reign, in itself hardly sufficient for a single drama, into two plays. The result is that the serious historical theme, which certainly represents the poet's primary conception, is continually being threatened with eclipse by the anachronistic comic scenes of sixteenth-century merriment and topical allusion. It is even true that the portrayal of the prince's preparation for government, besides being thus thrust into the background, is actually obscured by the division. The first play ends abruptly in order to leave scope for the second; yet much of the second part is notwithstanding a mere variation of material already used in the first; and the effect of the two parts when taken together is less that of steady dramatic progress than of march and counter-march. The great scenes, for example, which depict Falstaff's arrest at the suit of Dame Quickly and his impressment of soldiers in Gloucestershire (II.i; III.ii) are brilliant amplifications of suggestions more hastily and prodigally thrown out in the first part (III.iii.60 ff.; IV.ii). Naturally, the tendency to repetition is yet more striking in the historical scenes, where actual scantiness of material could less readily be eked out by imagination. Virtually everything necessary to fit the Henry IV plays for their original purpose as preliminary to a drama on the reign of Henry V is accomplished in the first part. The triumph of the prince's nobler aspirations over the attractions of dissolute company, his reconciliation with his father, and the supreme vindication of his heroic valor in the overthrow of Hotspur are here complete. The play needs only scenes indicating the King's death and the final dismissal of Falstaff to stand forth as we may suspect it was first designed, perfect in itself and a full induction to the treatment of the hero's triumphant reign. As it is, however, the demand for more Falstaff scenes brings the prince back among his old irresistible but unedifying companions with a sudden revulsion which, after the exalted strain on which the first part ends, makes his character appear a little weak. Again he loses his father's confidence, and

has this time to regain it by means of declamation rather than action. Meantime, the memory of the laurels won from Hotspur at Shrewsbury—an episode intended surely as the prelude which should usher in the wars of France and introduce the conqueror of Agincourt—grows dim through long unmartial acts where the prince appears but seldom, and the reader's attention follows the chicaneries of Northumberland and Prince John or the equally irrelevant knaveries of Falstaff.

COLLINS (ed. 1927, pp. xv f.): It seems certain that two plays on the subject were included in Shakespeare's original design, not to speak of a further play on Henry V as king.

The monologue of Prince Henry in 1 *Henry IV* 1.ii explicitly looks forward to the time when he will drop his old companions, and the scene of Falstaff's rejection at the end of the Second Part is required to give the monologue its full dramatic meaning. The change in Prince Henry, which is the main subject of the trilogy, is only half realised in the First Part, and a sequel would be expected, even if we did not know that Shakespeare was definitely working out the scheme contained in the old play of *The Famous Victories*. Further the action in 1 *Henry IV* is obviously left unfinished; the scene between the Archbishop and Sir Michael (1 *Henry IV* iv.iv) has relevance only to a continuation of the play.

The following commentators also state, more or less positively, that the two parts of *Henry IV* (and sometimes *Richard II* and *Henry V* as well) were conceived and planned as a unit: ULRICI (1839; tr. 1876, ii. 241 f.), VERPLANCK (ed. 1847, p. 5), C. KNIGHT (*Studies*, 1849, p. 147), CLARKE (ed. 1865, p. 171), GENÉE (1872, pp. 191 ff.), O. F. ADAMS (Irving ed., 1888, iii. 424), BOAS (1896, pp. 260 f.), COURTHOPE (1895-1920, iv. 105 f.), MOULTON (1903, p. 270), BAB (1925, p. 164), KINGSFORD (1925, p. 9), HAMPDEN (ed. 1928, p. 144), HERFORD (ed. 1928, pp. viii f.), KOLBE (1930, pp. 54 f.), MACKAIL (1930, p. 56). To the contrary effect: BRANDL (1894, p. 97), WENDELL (1894, pp. 174 f.), BAESKE (1905, p. 89), G. P. BAKER (1907, p. 176), KELLER (*Jahrbuch* xlv, 1909, p. 214), BRANDER MATTHEWS (1913, p. 121), HEMINGWAY (ed. 1921, p. 146), ANON. (*T.L.S.* 30 August 1923, p. 581), J. Q. ADAMS (1923, p. 227), DYBOSKI (1923, p. 14), H. T. BAKER (*English Journal* xv, 1926, pp. 289 ff.), WOLFF (1926, i. 415 f.), LAW (*S.P.* xxiv, 1927, p. 223).

B. COMPARATIVE MERIT

DENNIS (*Comical Gallant*, 1702, sig. A2): As the *Falstaffe* in the Merry Wives is certainly superiour to that of the second part of *Harry the Fourth*, so it can hardly be said to be inferior to that of the first.

For in the second part of *Harry the Fourth*, *Falstaffe* does nothing but talk, as indeed he does nothing else in the third and fourth Acts of the first part. ... [A2v] 'Tis true, what he says in *Harry the Fourth* is admirable; but action at last is the business of the Stage.

GILDON (1710, p. 344): Tho' the Humour of *Falstaff* be what is most valuable in both these Parts, yet that is far more excellent in the first, for Sir *John* is not near so Diverting in the second Part.

GENTLEMAN (ed. 1773, pp. 3 ff.): After what we have said of the former part, little remains to be added of this; but, that its Tragic scenes contain more poetical pathos, with less fire; and the Comic ones, in our idea, though some Critics think otherwise, less intrinsic humour: in the original it is loaded with superfluities; the Reader has it here considerably, and very well, purged; but, however reformed, it will never be a popular play on the stage. ...

[78] This dramatic Olio, for such *Henry the Fourth's* second part is, contains some very insipid ingredients, with several richly seasoned for critical taste. The author has been complimented for his support of *Falstaff's* character; but though it may be a better second part, than any other author could have drawn, yet we are bold to pronounce all the comedy of this piece, out of comparison, inferior to that of the first part: more low, much more indecent, consequently less deserving of approbation; several passages in the tragic scenes, are inimitably fine; but, on the whole, we cannot think it either a good acting, or reading composition.

[GEORGE DANIEL] (*Cumberland's British Theatre* xxvii, p. 6): May we not pronounce the second part of King Henry IV fully equal to the first? We see nothing to question the affirmative.

VERPLANCK (ed. 1847, pp. 5 f.): It is, however, inferior to its predecessor as a work of dramatic art, though, in my judgment, not at all so as a work of genius. It is not as perfect as the other as an historical tragi-comedy, as on its tragic side it has a less vivid and sustained interest, and approaches in those scenes more to the dramatized chronicle; in fact, adhering much more rigidly to historical authority, and deviating from it very little except in compressing into connected continuous actions, events really separated by years. Its nobler characters have much less of chivalric and romantic splendour, and its action less of stage interest and effect, and its poetry far less of kindling and exciting fervour. On this account it has long disappeared as a whole from the stage; but portions of it are familiar even to those whose knowledge of Shakespeare is acquired only from the stage, having been interwoven by Cibber, or some other manufacturer of the "acted drama," into the action of *Richard III.* Other portions, like the King's invocation to sleep; the Archbishop's meditation on the instability of popular favour; Lady Percy's lament for Hotspur; and the last scene between the Prince and his father, have sunk deep into thousands of hearts, and live in the general memory. Nor is the entire graver dialogue unworthy of these gems with which it is studded; for it is throughout rich in thought, noble and impressive in style, and the characters it presents are drawn, if not with the same bold freedom and pointed invention as in the first part, yet with undiminished truth and discrimination.

But on the comic side of the play there is no flagging either of spirit or invention. On the contrary, the humour, if perhaps less lively and sparkling, is still more rich and copious. It overflows on all sides. The return of a character of comic invention in a second part is a hard test of originality and fertility, which even Don Quixote and Gil Blas did not stand without some loss of the charm of our first acquaintance with them. Falstaff's humour, as well that which he exhibits in his character, as that which he utters, is more copious, more luxuriously mirthful, and—if the phrase may be allowed—more unctuous

than ever. Those of his companions, whose acquaintance we made in the first part, lose nothing of their droll effect; and our new acquaintances, Shallow, Slender, etc., are still more amusing. The scenes in which these last figure, give us a delightful peep into the habits of the rural gentry of old England, and, as mere history, are worth volumes of antiquarian research.

HUDSON (ed. 1852, v. 294): Every one, upon reading the two dramas, must be sensible of a falling-off in the latter; for, besides the disappearance of Hotspur and Glendower, whose presence shed into the First Part a vast addition of life and glory,—besides the lack of these, Prince Henry and Falstaff, though still themselves, are not presented in so great opulence of transpiration; the plot itself not yielding any such opportunities either for humour or for heroism as were furnished by the battle of Shrewsbury. As Sir John and the prince are the very summit of Shakespeare's art and excellence in comic representation, what was wanting in them could nowise be made good by the coming in of such characters as Shallow and Silence, rich and rare as are the treasures presented in the latter. It is true, something of compensation is given in the nobleness of mind, the wisdom and intrepidity of the Chief Justice and the Archbishop; but it was not for them, nor for thousands like them, to replace the unspeakable delectations which we miss. And indeed the defects in question were of a kind not to be squared up by any thing else that ever entered into the wit of man to conceive.

CLARKE (ed. 1865, ii. 171): The historic narrative is conducted with nice attention to following event and incident; the colouring of character is preserved with uniform tint; the tone of thought and humour is pitched in the same harmonious key throughout—the serious portion, lofty, grave, monitory, full of astute and politic world-wisdom on the part of the king, and of promise of future self-reform on that of the prince, of national solicitude on the part of the archbishop and revolted lords, of despotic sophistry, faithlessness, and treachery on that of Prince John; while in the comic portion of the play, the rich wit, humour, intellectual resource, and exuberant imagination of Falstaff rise into even what musicians would call a pedal point of grandeur. Fine as he is throughout, he reaches unto climax here. Far from the falling-off observable in most sequel productions, this Second Part is so nobly maintained at due high-level, table-land altitude, that we feel convinced it must have been composed while its writer's brain was still in the same exalted mood that produced his admirable First Part, making that and the Second Part one glorious and integral whole.

WHITE (ed. 1859, vi. 273): [*2 Henry IV*] is an exhibition of his powers as poet, dramatist, and humorist, unsurpassed in its combination of variety and perfection by any other production of his pen.

W. KÖNIG (*Jahrbuch* xiii, 1878, p. 120): For Shakespeare the real creative motive in *2 Henry IV* was the building of a more solid foundation for his explanation of the principal characters, the king and Prince Henry, and in this direction he has indeed written scenes which for beauty nothing in the first part can compare with, however far behind the first part the second must otherwise

be rated. Thus, on the other hand, arises the anomaly that events which occurred in earlier works and which, in relation to their motives, were only indistinctly presented or given a superficial representation are repeated in detail and so discussed that now for the first time a full and clear light is thrown on them and their causes.

F. W. CLARKE (Old Sp. ed., 1909, pp. vii f.): There can hardly be a critic who will not confess that dramatically the second part is very much inferior to the first: this does not arise from the fact that the dramatist displayed less genius or exerted less effort, but on account of the comparative weakness of the thematic material. As in the first part, the predominant theme is the struggle of the king against the rebels: but the king himself is not a sufficiently sympathetic or heroic character to arouse great emotion in the mind of the reader or spectator, while the rebels themselves have no such commanding figure as ... Hotspur ... ; nor is there any one among them who may be compared in interest of characterisation with Owen Glendower or even with Douglas and Sir Richard Vernon. They are interesting historical figures; and the struggle emphasises the keynote of the troubled reign of Henry IV; but dramatically they are comparatively deficient.

The most effective part of the serious interest is derived from the relations between Henry IV and his son: here Shakespeare has his opportunity, and he uses it to the full. The 'crown scene' ... is almost heartrending in its underlying pathos, and is in every way worthy of the master who penned it. The king himself, partly from the causes already mentioned, is far more prominent than in the earlier play, and the development of his character is skilful in the extreme: it may be followed step by step from the picture of craftiness and boldness in *Richard II*, supported by an enormous will-power, to the gradual rise of trouble and disappointment in *1 Henry IV*, where, however, the cleverness and crafty strength are still indictated, and thence to the final portrait where sadness and despair so completely gain the upper hand. It is a wonderful conception, and the more it is studied the more wonderful it becomes, for the restraint and subtlety and entire absence of superficiality and glaring colours are never, even in Shakespeare, more strongly marked than here. The poetry is also, perhaps, less attractive in the second part than in the first: but again this must be referred to the material. It was not Shakespeare's habit to introduce 'purple patches' at the expense of his subject: in the rebel scenes, therefore, the diction is grave and subdued, but in the opening scene of Northumberland's grief, and in the scenes showing the unhappy king, the poet's muse breaks forth in all its glory. *2 Henry IV* then is no retrogression on Shakespeare's part: it shows him a complete master of his subject, unwilling to force dramatic interest by exaggerating and perverting history, and intentionally aiming at an effect which he successfully achieved.

The comedy portion is undoubtedly less rich and less original than in the first part: Falstaff is undeniably coarser and more vulgar; the incidents in which he is associated are not so cleverly contrived or so judiciously varied. The tavern scene ... need only be compared with the similar one of Part I for this distinction to be clearly manifested, and the descent perceived towards the level of the clever and amusing, if in no way brilliant, humour of Beaumont and Fletcher and other Elizabethans when treating similar scenes.

MATHEW (1922, pp. 184 f.): This Part is much the more admirable and mature of the two, but (perhaps for that reason) it does not seem to have been liked as well as the other.

KNOWLTON (1926, p. 212): 2 *Henry IV* is frequently esteemed inferior to Part I. The reasons are that in the earlier play we get a spontaneous original impression of the great creation Falstaff; that Prince Hal plays more persistently a part in connection with him and in balance against another remarkable character, Hotspur; that we have splendid passages from the first speech of Henry IV, the portrait by Hotspur of "a certain lord," and in fact an opulent conception of human character. On the other hand, perhaps we underestimate *Part II*, because we have become familiar with Falstaff and tend therefore to watch too keenly for a display of intellect and a supreme flow of spirits. The Prince is less often present as stimulus and foil—in fact, affords us close comparison in only one scene. The encounters with the Chief Justice, though excellent, have not equal humorous vigor; the tone has to be subdued because of the general problem that Shakspeare has to face. The scenes with Shallow and Silence are glorious enough, as are the serious scenes in which Prince Hal and his father engage.

C. IMPORT AND STRUCTURE

GILDON (1710, pp. 344 ff.): As for the Speeches Reflections, &c. I shall point out the best. ... The Rage of *Northumberland* on the Death of *Hotspur* in some of the last Lines is very well. [Quotes I.iii.95–7, III.i.7–9.] *Westmorland's* Speech to the Arch-Bishop of *York*, and the Rebels on *Rebellion* is very good [IV.i.41 ff.]. *Falstaff's* Defence of drinking is pleasant. King *Henry's* Advice to *Clarence* is worth observing [IV.iv.26 ff. Quotes IV.iv.118–9, IV.v.27–8, IV.v.79–80.]

The Scene betwixt King *Henry* and his Son the Prince from [IV.v.103] To the End of the fourth Act is worthy reading: As is the *Chief Justices* Speech [v.ii.81–109].

JOHNSON (ed. 1765, iv. 355 f.): I fancy every reader, when he ends this play, cries out with *Desdemona*, *O most lame and impotent conclusion!* As this play was not, to our knowledge, divided into acts by the authour, I could be content to conclude it with the death of *Henry* the fourth. ...

None of *Shakespeare's* plays are more read than the first and second parts of *Henry* the fourth. Perhaps no authour has ever in two plays afforded so much delight. The great events are interesting, for the fate of kingdoms depends upon them; the slighter occurrences are diverting, and, except one or two, sufficiently probable; the incidents are multiplied with wonderful fertility of invention, and the characters diversified with the utmost nicety of discernment, and the profoundest skill in the nature of man. ...

The moral to be drawn from this representation is, that no man is more dangerous than he that with a will to corrupt, hath the power to please; and that neither wit nor honesty ought to think themselves safe with such a companion when they see *Henry* seduced by *Falstaff*.

TIECK (c. 1794; *Das Buch*, 1920, pp. 225 ff.): This play too must be put in the first rank of Sh.'s works, for the serious scenes also contain much that is admirable, though they are much weaker than the comic. ... This play is much more of a comedy than a drama, for the serious part is entirely subordinate to the comic. ...

[242] In Part I the serious scenes are much better planned. ... His principal character, Henry V, Shakespeare has, on the whole, forgotten, and in reality only Falstaff is his leading character, but he does not captivate, does not awaken so lively an interest as in Part I. ... In the first act Northumberland holds our interest; in the second, third, and fourth, the archbishop and his party; in the fourth and fifth the sick and dying king; but all these occurrences have almost no connection one with another, and still less with the comic scenes, for Henry V, who bound them together in Part I, does not do so here. ... On the whole, the poet lost himself in trivial pictures; thus, from the point of view of the play as a whole, he seeks a comic effect and in consequence a disproportion arises in the play. He himself feels the defects of his plan and consequently he brilliantly emphasizes certain passages, such as the king's monolog at the beginning of Act III and Northumberland in Act I. He felt that the serious events, to which he had subordinated the comic in Part I, are here in danger of being pushed into the background; thence the expansion of some of the serious scenes, whereby they become tedious, such as those just mentioned and also the scene between Henry and his father. Finally, he himself felt how far Falstaff, his chief comic character, fell behind the Falstaff of Part I; he wishes to make up for the deficiency; he therefore sets him in contrast with Shallow; he puts him into a variety of situations, in those with the Chief Justice, the constables, the recruits; he also uses those of Part I again, but by far not so happily as there, as in the scene, Act II, where the prince visits him, that on the battlefield—in short, the whole betrays more forcing of his genius than the first part. ... Thus one is led to think that here, as Gerstenberg says, Shakespeare's genius worked under compulsion, that he did not write at the command of inspiration, but that he forced himself into the creative vein.—But in spite of all these faults, the play will always merit a place in the first class of his works, especially in retrospect of the comic scenes, where the individual portraits, the robust compositions are often unsurpassed.

RÜMELIN (1866, pp. 97 ff.): Most critics speak with a special admiration of Shakespeare's historical plays, and many are inclined to find in them quite the zenith of his talent and to ascribe to him a view comprehending world history, the deepest political wisdom, and an extraordinary skill in the characterization of whole epochs of time and peoples. To this view we cannot assent. To us it appears that Shakespeare's creative genius shines much brighter where his imagination attempts its freest and boldest flights and creates also the basis of the action rather than where he dramatizes old chronicles and Plutarch's biographies; even in these historical plays it appears to us that what the poet himself freely invents (such as the Falstaff episodes, the scene of Hubert and Arthur, the courtship in *Henry V*, and the dream-scene in *Richard III*) far excels the properly historical parts in poetic charm.

To set before our eyes lively and effective historical pictures the poet needs, besides the creative faculty, three things: first, a knowledge of human nature

based on inner experience and external observation; second, an insight into the causal relationships of human activity and destiny based on a wide and extensive experience of life; and, third, a definite knowledge of history. Of these three requisites, Shakespeare possessed the first in an eminent, the second and third in only a moderate, degree. The lack of the two latter he was obliged to make good out of the richness of the first and a surplus of the general poetic gift. Above all he pictures men and gives them a more profound value; but the character of a people and of an epoch of time he touches but superficially and the objective motivation of the action, as in the non-historical plays, is altogether lacking. Character and chance are the two agents; there is nothing else. One misses that appearance of necessity which we demand in the development of dramatic action. Thus, when the thread of a unified plot is completely wanting, and the historical play is resolved into a phantasmagoria of living pictures, as in most, and especially the English, historical plays of Shakespeare, one loses, however many beauties of detail may remain, the most powerful charm of all dramatic art.

It is possible to understand how to appreciate perfectly the value to the English people of possessing, in Shakespeare's dramatic cycle, a sort of national epic; it is possible to appreciate at a still higher rate the indestructible and powerful magic which Shakespeare's wonderful poetical style was able to diffuse over that subject; furthermore, it does not occur to us at all to measure these English histories by the perfect standard of a definite aesthetic concept of drama, since, on the contrary, we subscribe to the maxim that *tous les genres sont bons hors le genre ennuyeux*; we need only concern ourselves to inquire whether these histories, apart from the striking exception of *Richard III*, excite in their general contents that suspense and interest without which we cannot think of an aesthetic effect. One can have read, often and repeatedly, *King John*, *Richard II*, the two Lancastrian trilogies: one will retain a host of significant separate impressions, but one will find it hard to state what one has really read or heard; one feels tempted, again and again, to orient oneself more firmly by means of history books and to attain a unified comprehension. The surest practical test of the beauty of a poetical work, the desire, when one has finished it, to begin again at the beginning, these English histories pass but poorly, and if *Henry IV* is perhaps another exception, it is because of its non-historical parts.

But the less these very historical plays afford the unprejudiced reader a pure pleasure, the readier are the artistic critics and commentators with their historico-poetical, aesthetic, and philosophical observations on them. We are apprised of the nature of the medieval English feudal organization, of the historical significance of the War of the Roses, of the profound unity of the entire dramatic cycle, and everything significant and spiritual remarked thereon is then discovered in or read into Shakespeare's plays. This deplorable habit leads straight away from the region in which the beautiful is to be found, and we must put aside all reflections which apply only to the historical subject matter and which would apply equally well to Holinshed's chronicle or to a popular compendium of history. We are concerned only with what Shakespeare the poet presents to us, not with what any treatment of the subject would cause us to think.

W. KÖNIG (*Jahrbuch* xii, 1877, pp. 245 f.): In both parts the distribution of the comic and the serious scenes is balanced in almost precisely the same way and runs parallel in striking fashion.

In both plays the first act has three scenes, of which the second is comic and the other two serious. In the serious scenes the outbreak of the conflict between the king and the Percys is represented—remotely in Part I, close at hand in Part II. In the first part both take place at the court; in the second, among the hostile vassals.

The second act has likewise four scenes, of which only the third is serious—in Part I Percy and his wife, in Part II Northumberland and his wife. In both plays the fourth scene is by far the longest and also correspondent in content by virtue of the same theme of disguise and comic acting. The third act is the only one which does not have the same number of scenes in both plays. In Part I there are two serious scenes, in Part II only one; in both there follows a comic scene in which Falstaff appears on his way to the war (in Part II the recruiting scene).

The fourth act has mutually four scenes, among them only one comic scene, which forms the second scene in Part I and the third scene in Part II.

In the fifth act, which consists of five scenes in both plays, the relation between the comic scenes and the others is the most dissimilar and here almost alone dissimilar.

In Part I, in which the battle scenes and the fall of Percy are here played, Falstaff appears only incidentally in the first, third, and fourth scenes and plays his tricks independently. In Part II the first, third, and fourth scenes are given over entirely to Falstaff and his companions, and in the fifth scene the dissolute company appears once more to receive its punishment and dismissal, which so far as their female allies, Mrs. Quickly and Doll Tearsheet, are concerned had already been meted out in the fourth scene. This difference in the extent of the comic element is, however, required by the fact that while the death scenes of Part I could make only a limited use of the comic elements of the composition, in Part II the whole comic underplot is merged in the serious.

BULTHAUPT (2 ed., 1884, pp. 49 ff.): The political and dramatic action in *Henry IV* is exactly nothing; the whole, more epic than dramatic in nature, is in a manner of speaking only a grand prelude to *Henry V*, whose gifted personality is expounded to the utmost degree in both parts of the play which bears his father's name. ... [50] Thus there is nothing but a misunderstanding between father and son to clear up—there is no dramatic development, however, in these repeated explanations. ... [53] The material [of the serious parts of the play], though of very little interest, becomes interesting because of the masterly presentation of the characters.

SARRAZIN (1906, pp. 144 ff.): 2 *Henry IV* ... is quite like the first part in style and manner of presentation. But the tone is quite different. After the death of his own son, the poet never again attained the frolicsome high spirits of the earliest Falstaff-scenes. Now the humor often gives the impression of being forced; the satirical purpose stands out more clearly. The tavern life seems shallow and offensive; Falstaff sinks still deeper morally although his

genius constantly emits sparks. Prince Hal more and more turns away from him and his companions.

The serious scenes of the play, however, are as it were edged with mourning black: lamentations over death in Act I, a great death-scene in the fourth act, thoughts of the grave in the fifth. And the rhetorical high spot of the play is the first scene of the third act, in which the king, weary of life, yearns for sleep and sums up the melancholy results of a changeable and oppressive existence.

The deep melancholy which pervades the drama has nevertheless impaired its poetical power but little. Evidently the poet has only bowed under the blow of fortune which he has sustained but has not been broken.

Just as, immediately after the death of his son, in the winter of 1596-7, his practical energy manifested itself in his private life (application for a grant of arms, purchase of a house in Stratford), so too in his poetry the practical interests of life again come strongly to the fore. One long-drawn-out comparison concerns itself with the building of a house (I.iii.45 ff.).

The reawakening interest in farming, cattle-raising, and bee culture shows itself not only in many images but also in several conversations (v.i, v.iii). The poet seems to reproduce with a certain pleasure the trivial talk of genuine, narrow country proprietors. ...

The more serious tone expresses the poetical import of this play. By just so much as the second part is inferior to the first in effectiveness on the stage it is superior in poetical significance. The first scene of the third act, with the melancholy monolog of the king, the fifth scene of the fourth act, and the fifth scene of the fifth act belong to the best of Sh.'s creations. Never before had he struck such deep and impressive notes. Scarcely any other play is so full of mature wisdom.

The outlook on life is, in comparison with that of the earlier plays, clearly quite different. The moralizing point of view, which previously came to the fore only occasionally, is now usual. The gay or ironical view of life of the still young artist seems to be entirely laid aside. Here the poet obviously has more sympathy with older, mature men than with youth. While in the first part the title-hero, King Henry IV, was overshadowed by his son, the prince, now he steps again into the foreground. Prince Hal, who characterized himself in the first part, now becomes the object of observation and criticism (IV.iv.27 ff.). ...

The altered spirit brings about a change in style, which here manifests itself rather faintly but still clearly. Much as the style of the second part is like that of the first, its tone is nevertheless quite different. Between the two closely related plays there is nevertheless a deep cleft, the abyss which separates youth and maturity. The first part is the creation of a poet who is still young; the second is the work of a poet already old. The style has now something heavy, brooding, forced.

The stylistic characteristics of the youthful period—word-play, word-echoes, antitheses, antimetabole, parallelism, stichomythy—have now almost entirely disappeared (except in the humorous and burlesque scenes, naturally). Instead the marks of the style of later times show themselves more or less clearly, e.g. the fondness for precious words,* such as are little or not at all common in

* E.g. sortance, considerance, admittance, conjecture, mediation, visitation, perfectness, potable, sanctity.

the youthful works, the profusion of abstract ideas, the profusion and mingling of metaphors. Especially characteristic of the later style is the use of faded metaphors.

The comparisons and similes often recall the rural images of the first part (e.g. spring buds I.iii.43, seed-corn III.i.87, weeds in fat soil IV.iv.64, winnowing of corn IV.i.204, bee-culture IV.v.86, fish frozen in a pond I.i.216, horses turned wild I.i.15, youthful steers unyoked IV.ii.114, wild dog IV.v.145, dog's vomit I.iii.103).

Original comparisons are also not uncommon (flooded strand I.i.76, stagnant flood-tide II.iii.68, grounded whale IV.iv.46, lead bullet I.i.135, funeral bell I.i.118, broken limb IV.i.233, heavy armor V.v.34). Striking is the comparison of a rebellious land to an offensive wife, who holds up her child to her enraged husband to avert his blows (IV.i.220). Sickness and medicine are alluded to with noteworthy frequency (I.i.153, I.ii.217, III.i.42, IV.i.63, IV.i.73).

The comparison with the black title-page of a tragic book (I.i.74) or the allusion to the study of language (IV.iv.78) sounds learned. ...

The sentence here is often particularly long-winded—once more a sign of the style of the later period. Sentences which extend through eight verses or more are not infrequent while hitherto such long periods were almost entirely unusual. The images and comparisons are at times so profuse that one might almost speak of a flood of thought. At all events the diction at times gives the impression of being overloaded. In other places, on the contrary, the stylistic art reaches the height of perfection, especially in Henry IV's great soliloquy and in the death-scene. The gradual rise and fall of the pathos here is admirable. At times anaphora is used very effectively (IV.v.79 ff., IV.i.51 ff., III.i.78, II.iii.35). In general, however, the pathos is rather simple and therefore all the more impressive.—In structure the two parts of *Henry IV* are strikingly similar. Scenes in pathetic blank verse alternate with scenes in humorous prose with the same regularity. In both plays the second act is predominantly prosaic-humorous and the fourth act likewise pathetic. The fifth act of Part II, however, contains more prose than Part I as at that time in general prose attained more and more importance. This gradual predominance of prose ... corresponds to the constantly growing fondness for genre-painting and the portrayal of humors. That the second part does not attain the same dramatic interest as the first is in part a consequence of the material. If the first part, in the exposition, especially in the opening scene, recalls clearly the traditional technique of the chronicle history, the second part rather reminds one of *The Spanish Tragedy* (also by means of the prolog) or of *1 Henry VI*.

G. P. BAKER (1907, pp. 157 ff.): The Second Part is episodic; ... the scenes of the barons are largely repetitive of Part I, and ... the warring of the king with his barons lacks the interest which the fascinating Hotspur gave similar scenes in the First Part. Delightful, too, as are the Falstaff scenes, they mingle midway in Part II with the almost equally delightful scenes of Shallow and [Silence]. That is, even in the Falstaff scenes of this Part ... we have a group of perfect character scenes appearing as episodes rather than as a story. Moreover, he who does not care for Falstaff, if such there be, will find in the strictly historical portion neither central figure nor absorbing story to interest

him. Perhaps that explains why the play to-day reads better than it acts: in reading, it is characterization which tells most; but on the stage, it is a story in action. ...

[176] When one turns to the Second Part one finds that the chronicle play, forced by the applause of a public delighted beyond measure by the Falstaff scenes of the First Part, is fairly turning into the comedy of manners. This part ... gives in the first act only one scene to Falstaff, but freely develops historical material in the other two scenes. In the second act, it gives three scenes out of four, the last a very long one, to Falstaff. Act III divides its two scenes between the two interests, the historical and the fictitious. Thus far the proportions have been very much what they were in the First Part, but in the remaining two acts the emphasis is very different. All four scenes of the next act are given up to the historical material. In the fifth act, instead of putting the emphasis on this, as was the case in Part I, Shakespeare gave the first, third, and the fourth scenes to Falstaff, Shallow, and their fellows, and only the second and the last to history. Indeed, the Second Part is memorable hardly at all for the history it revivifies, but rather for its comedy of manners. The public interest actually forced the fictitious, in this sequel, to the most prominent position,—the closing part of the play. That is, by 1598 we find comedy of manners emerging from these plays based on lay history just as centuries before comedy of manners had emerged from plays based on Biblical history.

MASEFIELD (*Wm. Sh.*, 1911, pp. 114 ff.): *2 Henry IV* is Shakespeare's ending of the tragedy of *Richard II*. The deposition of Richard was an act of violence, unjust, as violence must be, and offensive, as injustice is, to the power behind life. The blood of the dead king, and of all those killed in fighting for him, calls upon that power, and asks justice of it. Slowly, in many secret ways, the tide sets against the slayer, till he is a worn, old, heart-broken, haunted man, dying with the knowledge that all the bloodshed has been useless, because the power so hardly won will be tossed away by his successor, the youth with "a weak mind and an able body," the "good, shallow young fellow," who "would have made a good pantler," who comes in noisily to his father's death-bed with news of the beastliest of all the treacheries of the reign. ... The wheel comes full circle, crushing many that looked to be brought high, making friends enemies and enemies friends. Life was never so brooded on since man learned to think, as, in this cycle of tragedies. In this fragment of the whole we are shown the two classes in human life, the people of instinct and the people of intellect, being preyed on by two men, one of them greedy for present ease, the other for temporal power. Both men obtain their will. Those who give up everything for one thing often obtain that thing. But it is a law of life that nothing must be paid for with too great a share of the imaginative energy. All excess of the kind is unjust, as violence must be, and offensive, as injustice is, to the power behind life. King Henry IV fails in the hour of his triumph from his manifold failures in life during the struggle for triumph. Falstaff fails in the same way. The prize of life falls to the careless and callous man who has struggled only in two minutes of his life, once, when he played a practical joke upon some thieves, and a second time when he killed Hotspur, the brilliant intellect, the "miracle of men."

Many scenes in this play are great. Shakespeare's instinctive power was as large and as happy as his intellectual power. In this play he indulged it to the full. The Falstaff scenes are all wonderful. That in which the drunken Pistol is driven downstairs is the finest tavern scene ever written. Those placed in Gloucestershire are the perfect poetry of English country life. The talk of old dead Double, who could clap "i' the clout at twelvescore," and is now dead, as we shall all be soon; the casting back of memory to Jane Nightwork, still alive, though she belongs to a time fifty-five years past, when a man, now old, heard the chimes at midnight; the order to sow the headland, Cotswold fashion, with red Lammas wheat; the kindness and charm of the country servants, so beautiful after the drunken townsmen, are like the English country speaking. The earth of England is a good earth and bears good fruit, even the apple of man. These scenes are like an apple-loft in some old barn, where the apples of last year lie sweet in the straw.

All of those scenes seem to have been written easily, out of the fulness of an instinctive power. In the other scenes Shakespeare wrote with intense mental effort after brooding intensely on human destiny [III.i.54-6] and on the truth that "There is a history in all men's lives" [etc.: III.i.83-7].

There are two scenes of deep tragedy in the play, both awful. Shakespeare never wrote anything more terrible. They are the scene in the fourth act, where John of Lancaster tricks and betrays the rebels, and the scene at the end where the young King cuts his old friends, with a word to the Lord Justice to have them into banishment. The words of Scripture, "Put not your trust in princes," must have rung in Shakespeare's head as he wrote these scenes.

Miss HANSCOM (ed. 1912, pp. xvi ff.): *2 Henry IV* has no such character interest as has *The First Part*. The Prince has met the challenge of fact and has found himself; he drifts back for a time to the taverns but the old life has lost its zest, and the new duties are not urgent. The themes of *The First Part* are repeated less vigorously in *The Second Part*; but Scrope's rebellion does not hold our imagination as did that of the Percys; and the tavern scenes lose half their fun when the Prince is not there to share it. The King becomes once more, or rather, perhaps for the first time, the central figure; and, broken in body and spirit, cries out against fortune that will "never come with both hands full." In the bitter review of his course the conscience of the usurper at last finds utterance. Then from the crowning grief of his life comes the crowning satisfaction: England, whom next himself he had loved, England, over whose fate he had poured forth his last sighs, is to be saved, and saved by the very hands from which she had most to dread. Out of the misunderstandings and half truths, the accusations and confessions of the crown scene emerges one clear note,

"You won it, wore it, kept it, gave it me:
Then plain and right must my possession be." ...

For the character of the Prince this play seems to begin after the climax. The crisis of Shrewsbury has no counterpart in *Part II*. For a time the Prince rusts in inaction. There is no foeman worthy of his steel; his father, harassed by illness and rebellion, grows distrustful again; and the Prince knows too well that "every man's thought" would echo Poins's judgment of him as "a most

princely hypocrite" if he should express the solicitude he sincerely feels. There is then little light-heartedness in the Prince's merrymaking, and the tavern scenes read almost like poor imitations of those in *The First Part*. With the curt farewell, "Falstaff, good night," the Prince passes out of the tavern world and the door closes on his old life. It is in the scenes with his father that his true character again asserts itself. IV.v is the psychological climax of the play, not brilliant and spectacular like that of *The First Part*, not easily understood except in the light of the whole action. With the third act begins the weakening of the King, passing through subtleties of gradation that Shakespeare well knew how to suggest; restlessness, irritability, explanatory and exculpating reminiscence, brooding distrust of the future, sudden flashes of vigor and firmness, until the broken and wearied body sinks to sleep that is deathlike in its grimness. Then from the cheerful, bustling outer world enters the Prince and is left alone to keep his vigil beside that quiet figure and the crown that has brought it low. In the spirit that is to animate his reign the Prince assumes the crown, and the King wakens to one last bitterness. Then comes the swift, tragic revulsion from a lifetime of reserve, and the pride of the Prince also melts in a flood of tenderness. Yet even here the Prince does not reveal his innermost self to his father; there is deeper purpose and finer feeling in the soliloquy in which he assumes the crown (IV.v.24-52) than in his apology for his act (IV.v.152-92).

It is in the light of this scene that the previous plays must be read and that the future acts of the young King must be judged.

HERFORD (*Sh.*, 1912, pp. 43 ff.): This local realism grew frequent in Shakespeare during the next few years ... His humour feeds less and less upon ingenious wit-play, more upon the unconscious incongruities which are not fabricated but overheard. The wonderful talk of Silence and Shallow, as they sit before Shallow's house (III.ii), is admirable literature completely denuded of literary phrase.

It was in the temper of this fuller realism and this more direct and natural humour, that Shakespeare took up the story of the great king whom the nation idolised as the madcap prince and as the hero of Agincourt. He saw in Henry a man of heroic strain, capable of rising instantly to the call of every serious emergency, but rebellious to the ceremonies and solemnities of a court, and habitually escaping from them to the frank familiarities of Eastcheap. If there is nothing like these wonderful Eastcheap scenes in Shakespeare's previous Histories, it is not merely because no previous reign had provided the same occasion for them. His revels with low-born favourites had been one of Richard II's offences; but we never witness them. Whenever men of the people are introduced they are touched either with satire, like Cade, or with ideality, like the gardeners in *Richard II*. But the Eastcheap tavern and its inhabitants and frequenters belong to that highest type of comedy which has the air of being simply the humorous quintessence of life itself. Falstaff is the incarnation of a prodigious intellectual vitality wholly divested of moral sense ... with an irresistible wit and humour which made him the idol of the Elizabethan public. Nowhere in all literature does wit riot more superbly in the service of knavery than in Falstaff's apology for his troop of scarecrows (III.ii.[260-72]), his colloquy with the Chief Justice (I.ii), and on a dozen other

occasions. As a character he dominates the play, teeming as it does with richly diversified figures; the History of *Henry IV* became for the Elizabethan public, high and low, the Comedy of Falstaff.

But this was certainly not Shakespeare's meaning. Neither Falstaff nor yet the King is the real subject. Henry IV is less important than he had been as Bolingbroke in *Richard II*. ... Shakespeare's real concern is with Hal, and everything in the play derives its chief dramatic value from its relation to him.

BRANDER MATTHEWS (1913, pp. 121 f.): The first part is complete in itself; it has a firmer coherence than any other of Shakspeare's histories, a more definite unity of purpose. The second part was not necessary to develop the prince; and Shakspeare might have gone on at once to *Henry V*. Quite possibly this was his original intention, and the second part may have been an afterthought, in consequence of the immediate popularity of the first part when it was presented on the stage. Although the second part ... is more labored than the first part, it appears to have been put together hastily; it lacks even the semblance of a plot; and its action is scattered. There is no new Hotspur to bring out the best in Prince Hal; and Falstaff is seen at work all by himself and no longer in close alliance with the prince. Perhaps in consequence of the absence of a commanding motive, the opening scenes provide only a clumsy exposition. The play begins by an induction or a prologue spoken by Rumor, a device of doubtful necessity. Neither Henry IV nor the future Henry V appears in the first act. The sluggishness of the story as a whole is enlivened by a few individual scenes of dramatic effectiveness. The second rebellion is abortive, and it has no dramatic culmination. Even the impressive relation of the dying king to his youthful successor is set forth rather by pregnant speeches than by actual scenes in which character, stands revealed in action. In fact, Shakspeare's method is here rhetorical rather than truly dramatic; and it is the poet, not the playwright, who provides the superb soliloquies in which Henry IV and Henry V commune with themselves, lyrical outbursts, in manner not unlike those of the dying tenor in old-fashioned Italian opera. Finally, the comic interludes of Falstaff are more obviously invented by the author and no longer impress us as irresistible transcripts from life itself; they seem to exist more for their own sake than for the sake of the play as a whole.

BRANDL (*Sh.*, 1922; 2 ed., 1929, pp. 249 f.): In Act IV, however, the plot becomes suddenly serious and so remains to the end. The insurrection of the archbishop of York in 1405 (according to Holinshed) brings home to us the continual unrest which gradually drains the strength of Henry IV. The crown prince believes the king already dead; animated by a sense of sacred duty he puts the crown on his own head; then the king awakens once more. ... The former friend of Falstaff even turns into a moralist, almost a Philistine. The play had begun as burlesque, but at the expense of the chief comic figure it turns at the end into a panegyric on the new king.

This striking partition cannot be explained by the sources. In *The Famous Victories*, to be sure, the intervention of the prince to take the crown was mentioned and even linked with a plan to stab his father. His reformation also appeared, brought about, however, not by the assertion of a sense of duty of

long standing as soon as the responsibility for the welfare of the country falls on his shoulders, but by the momentary shock of seeing his father, menaced by the dagger, give way to tears. Even the rejection of an old disorderly companion, who applies to the new king for the appointment as lord chief justice, is represented and leads to the answer, "I pray thee, Ned, amend thy life." But such seriousness was granted space but episodically; the author quickly thrusts it aside to make way for a drastically comic preparation for the new campaign in France. For Shakespeare, however, the joke is played out as soon as the task of ruling begins. He sacrifices unity of tone to express and to propagate a political conviction. He uses the gaiety of the first half to make the second weigh more heavily in the balance. Only in the histories does he permit himself to offer this kind of instruction and there it belongs, to a certain extent, to the nature of the genre.

JOHN BAILEY (1923, pp. 62 ff.): Yet, though Shakespeare's histories are more royal than national, more personal than political, that is a long way from being all they are. They are no mere pageants of kingship in war and peace. Certainly they are no courtier's history of England. No republican could demand a better text for a sermon against personal monarchy than he can find in scene after scene in every one of Shakespeare's histories. What incompetence, treachery, cruelty, indifference to any interest but their own, the kings again and again exhibit! And was there ever such a procession of faithlessness as is to be found in Shakespeare's Histories? ...

[63] And it is not merely the kings. The plays scarcely provide more material for the indictment of monarchy than for that of aristocracy. No doubt, when every man is playing a game in which his own head is one of the stakes, it is not to be wondered at that oaths are broken and friendships forgotten in a moment at a changing breath of fortune. ... [64] So in *Henry IV*: the treachery of the king is rewarded by treachery, and that treachery is tricked to its punishment by a peculiarly base breach of honour on the part of the virtuous Prince John.

COWL (ed. 1923, pp. xxiv ff.): In default of a powerful main-plot, the principal centres of interest are to be found in the humorous scenes, which have, however, outgrown their proper part in the play, and in the concluding scenes of personal history. The scenes of comedy are indeed superb, and these, together with the noble passages, which reveal, with deep and subtle insight and consummate art, the soul of a great king, upon whom the shadow of death is falling, and the pathos of his relations with his wayward and high-spirited son, retrieve the faults of an otherwise indifferent play and vindicate its right to a high place among Shakespeare's masterpieces. ... The appreciation of Shakespeare's contemporaries and the praise of Dr. Johnson, so far, at least, as the Second Part is concerned, have not been endorsed by modern opinion. Nevertheless, the appreciation and the praise perhaps represent a judgment of more critical value than can be allowed to the neglect into which the play has fallen in recent times. It is true, no doubt, that the present unpopularity of *2 Henry IV* is due as much to a strain of coarseness in its humour as to any failure to appreciate the genius expended upon it. Faults of construction and the tediousness of some of the scenes would help to account for its unpopularity

upon the stage; yet these scenes, if the play be regarded, as it should be, not as an isolated work, but as part of a greater drama, exhibiting in successive stages ... the development of one theme of epic breadth and magnitude, would be found to serve a necessary purpose. A work on such a scale postulates the existence of flats and depressions as well as of lofty heights. ...

[xxvii] Some remarkable parallelisms of thought and expression in *2 Henry IV* and the works of Jonson point to a close association of the two poets about the time that the present play was written. The interchange of thought resulted, no doubt, in mutual obligations, but it is at least certain that Shakespeare, in writing *2 Henry IV*, was influenced by Jonson and that he adopted some important features of Jonson's dramatic method, as, for instance, the use of significant names for the minor characters, and of comedy as a medium of general social satire and of realistic description and portraiture. Literary satire had already appeared in *1 Henry IV* and is retained as a motive of comedy in *2 Henry IV*.

Comparing the humorous scenes of *1 Henry IV* with those of *2 Henry IV* the new note of comedy in the latter is very perceptible and is clearly to be connected with the transition to a fresh stage in the development of the central and dominant theme that runs unsevered through the sequence of plays from *Richard II* to *Henry V*. The comic spirit in *2 Henry IV* is less irresponsible and joyous than in the previous play. It is less gay and insouciant, for it is here exercised, not upon the creations of an exuberant fancy—airy nothings—in some pleasance of the imagination, where thought is free and no king's writ runs, but on the very objects of understanding and judgment, in a world of inexorable fact, in which the moral reason sits enthroned, though its authority may be flouted. ... Yet the descent from the idealism of the one [*1 Henry IV*] to the realism of the other was artistically justified. Falstaff in Part II was to be shown in his true colours, and his degradation—a stern dramatic necessity—was in part to be effected by stressing the vulgarity of the surroundings in which he habitually lived ... In painting such scenes the genial humanity of Shakespeare may well have been infected with something of the cynical and mordant humour of Jonson.

H. T. BAKER (*English Journal* xv, 1926, pp. 289 ff.): It has often been believed that Shakespeare [by separating the prince and Falstaff] prophesied the rejection of Falstaff at the end of the second play. There is quite as good evidence, however, that he forbore to repeat the badinage of the Prince and his fat companion, except in one scene, in order to secure variety in his sequel. He secures this by adding Pistol, Shallow, Silence, and Doll Tearsheet—a comic character, on whom no moral judgments should be pronounced.

About 55 per cent of *1 Henry IV* is history; in the sequel, about the same percentage is devoted to comedy. But this does not sufficiently represent the difference. In Part I the crisis occurs, as is usual with Shakespeare, in the third act, when the Prince promises to turn over a new leaf. In the sequel, he "backslides" from this resolution and does not reaffirm his reform until iv.v ... This is certainly very casual structure, if we regard the serious scenes as the dominant ones. That Shakespeare's audience did not so regard them there is excellent evidence in the play itself. Falstaff dominates it even more than in Part I. He becomes king for four acts, even if he is deposed at the end

by dramatic necessity. As various critics are agreed, he is a better man than his princely rival. His wit has a richer, more unctuous flavor and is not marred by thought of succession to the throne. What Shakespeare wrote in *2 Henry IV* is comedy with history, not history with comedy. ...

That Shakespeare had no didactic purpose in separating Falstaff from the Prince in Part II is suggested by the novelty and richness added to the comic action not only by Pistol and Doll but by Shallow and Silence. In plenitude of invention this sequel differs from any other that the present writer can recall. It would have been fatal to have Falstaff and Hal indulge in as many wit combats as in Part I. Shakespeare could not have exceeded himself, and the repetition would inevitably have become a little tiresome, even to the enthusiastic groundlings who applauded the repartee, blissfully ignorant that they were often listening to high comedy rather than to farce. With Pistol and Doll, the humor broadens—a fairly safe sign that Shakespeare was not neglecting “the understanding gentlemen of the ground.” ...

As for Doll Tearsheet, her replies to Falstaff are quite as good as the Prince's were in Part I. And does not the Prince himself call her an “honest, virtuous, civil gentlewoman”? Her sharp tongue is too much for Pistol, who is reduced to almost speechless rage before he is driven downstairs by Falstaff ... Nor, I think, can it successfully be maintained that the wonderful countryside scenes with Shallow and Silence show any inferiority to the comedy of *1 Henry IV*. ...

[292] Shakespeare, then, was not merely repeating in his sequel the kind of comic success he had scored in the first play. He gave us virtually a new comedy, with Falstaff and the Prince installed in the new group of fun-makers. He even reserved for this new play Falstaff's greatest speech, his encomium on sack ...

Yet Falstaff must be rejected to make a Coronation holiday. The Prince must become the priggish king. No doubt the Elizabethan audience accepted the dramatic necessity. It is a tribute to Shakespeare's remarkable character drawing that we do not. ... Whether Shakespeare originally intended to have him rejected at the end of a sequel to *1 Henry IV* and to refer to his death in *Henry V* is at least doubtful. It is probable that he perceived the necessity only after he determined to write *2 Henry IV* in response to irresistible demands. ...

There seems to [me] no evidence that this sequel was written hastily, however. The comic scenes have a finish that is not exceeded by those of the first play. As for the serious scenes, although they contain many fine poetic speeches ..., they are not and could not be—from lack of dramatic material—rivals of those in which Falstaff and his new cronies ... reign and revel.

KNOWLTON (1926, pp. 212 ff.): The central event of the play, the death of Henry IV, involves a huge difficulty. The Prince must reform or so shift emphasis in his conduct as not only to give evidence of sincerity but to convince everybody that he may become ruler and victor at Agincourt. So circumstanced, he is incompatible with his companion Falstaff, a tremendous personality, full of charm, yet laden with vices. The dramatist has to alter Hal and subdue Falstaff. By withdrawing Hal from Falstaff because of an emergency of state, he prepares the way naturally. He then shows Falstaff

developing such extreme confidence as to his influence with Hal that we as witnesses will demand that Hal look out for the safety of the kingdom. Nevertheless, Shakspeare must sufficiently protect a character which he likes and has wished the audience to like. ... He prepares us [for the disposing of Falstaff] by two earlier items, the augmented tendency of the Prince to reflect unfavorably on his own previous conduct, and the larger participation of the Chief Justice in directing Falstaff's career. Latterly, Falstaff, well nigh infatuated with his royal friend, exhibits at once a loving regard for his fellow reveller and a blindness to the necessities imposed upon a ruler. Thus reversal in the fortunes of ... Doll and Dame Quickly seems ominous. Lastly, a scene occurs wherein we witness once more his excessive confidence, then his disappointment, then his revival of hope for a moment, then the confirmation of the fall. In fine, however, we learn that Falstaff will be looked after, and to a degree feel that the new King has shown himself loyal both to his friends and to the state. So Shakspeare has come close to violating a dramatic principle which requires that in comedy, a character well-liked must be cared for and not allowed to suffer the severities of genuine tragedy. Here the author has the affair so under control that maintaining suspense he can dally with us, confident that he can provide for both Hal and Falstaff, who must now live at least ten miles apart. A successful solution of such a problem makes the play notable from the standpoint of art.

LAW (*S.P.* xxiv, 1927, pp. 229 ff.): *2 Henry IV* pushes into the foreground neither King Henry IV nor yet Prince Hal, but rather the humorous knight, Sir John Falstaff. This can be shown in a number of ways. First let us note the number of scenes in which each of these characters appears: the King is present in only three, the Prince in five, while Falstaff comes into eight. Besides Sir John speaks far more lines than any other character in the play, and a larger proportion of the lines than he does in the *First Part*. The number of lines spoken by each of the principal characters in the two plays, based on figures given by Paul Kaufman, follows:

<i>Characters</i>	<i>1 Henry IV</i>	<i>2 Henry IV</i>
King Henry IV	341	294
Prince Hal	616	308
Falstaff	688	719
Hotspur	566	...

Again, closer examination will show that in the scenes in which Falstaff appears, with the possible exception of the coronation scene, he is always the central figure. Even in one scene where he does not appear (II.ii), he is the theme of conversation between Prince Hal and Poins, who mention him, by name or without, just eleven times. This means that Shakespeare has deliberately managed to bring Falstaff to the front and subordinate Prince Hal along with his father. The *Second Part*, then, does not stress any conflict between King or Prince and any of the rebels, but does magnify the unhistorical, comic character of Falstaff. What is the theme of the incidents related in the play? ...

[231] Nine scenes, or nearly half of the play, are devoted primarily to actual history, covering the rebellion of York and Northumberland, and the death of

King Henry IV, with the accession of his son. The remaining ten scenes have to do chiefly with Falstaff, who, though always a comic figure, is pictured consistently in these scenes as a man of war. ... [232] [In II.iv] Hal bids Falstaff good night for the last time. This point seems to be the climax of the plot, where all three lines of action meet. It certainly marks a turning-point in Falstaff's fortunes. ... The final scene ... combines serious and comic elements in the coronation of Henry V, with his pitiless condemnation and punishment of Falstaff and his crew. Here from Falstaff's standpoint the comedy becomes tragedy.

Thus the play turns chiefly on the fortunes of Falstaff, but he is consistently portrayed against a background of history. The first half of the drama presents the rebellion which Falstaff helps to quell. The second half looks forward to, and then shows the accession of the new King, who is to break Falstaff's heart in the moment of his triumph. Such a unifying purpose is indicated more clearly if we notice certain definite linkings between the scenes. ...

[235] All these links serve to unify the genuine history of the *Second Part* around the comic adventures of Falstaff, and perhaps justify applying the title, "The Second Part of Henry the Fourth, Containing His Death and the Coronation of Henry the Fifth," to what is really an historical comedy. But one other device for connecting the serious with the lighter scenes should not be overlooked. Act III, scene i, is given up to King Henry IV's reminiscences over his past life, particularly the reign of Richard II. This is immediately followed by the comic scene relating Justice Shallow's reminiscences over the same period, when Mowbray and John of Gaunt, Richard's uncle, were in power. ... [236] Again, where, in v.i, Davy asks Justice Shallow to "countenance" a knave "at his friend's request," he is similarly parodying the offence of Prince Hal against the Chief Justice, an offence which finally sent Hal to prison, and which is so often mentioned in the play. Shall we not believe that these represent efforts on Shakespeare's part to unify material that of itself appears heterogeneous? ...

[237] The struggle that chiefly concerns us in this story is not between the King, or the Prince, and any or all of the rebels, as in the *First Part*. It is between the Chief Justice and the royal household on one side, and Sir John Falstaff on the other. And the theme of dispute is the person of the future King.

This struggle comes to the fore in the second scene of Act I where the Chief Justice gloats over the King's separation of Hal from Falstaff, by assigning them to different armies, and Falstaff quickly rejoins, "I thank your pretty sweet wit for it" (l. 188). The Chief Justice again meets Sir John in II.i, denounces him for mistreating the Hostess and for dawdling about his military duties, receives a sharp reply, and exchanges with him the dangerous appellation of "fool." At their next meeting, in the closing scene, the Chief Justice condemns his enemy to the Fleet. ...

In opposition to Falstaff because of his supposed evil influence over the Prince, are, besides King Henry and the Chief Justice, all the younger brothers of Hal. ...

[239] Throughout the latter part of the play the conflict becomes more acute on the part of the righteous. ... [When] Lancaster observes, "I like this fair proceeding of the king's" (v.v.105), ... his party has won. ...

[242] I believe that Shakespeare knew what he was about in the composition of both of these plays. In them we have, not a single ten-act play, though the titles would give that impression, but two plays written with different purposes in view. ... The *Second Part*, "originally unpremeditated," but written in response to a public demand for more of Falstaff, depicts the conflict between Sir John and the Chief Justice, after the manner of the Moralities, for the soul of Prince Hal. ... Here we have not the typical structure of comedy; we have rather the framework of the Moral Play, such as Marlowe used in *Dr. Faustus*, yet with far more care for the unity of structure.

GUNDOLF (1928, i. 338 ff.): Because of its biographical purpose or problem, *2 Henry IV* suffers from its burden of historical matter and of indispensable figures which could no longer be easily distributed within an impressive individual theme but instead strove both side by side and in opposition to one another. The second part, historically a continuation of the first, necessarily became also a repetition—at least in its spiritual tensions: the struggle of the king against the insurgents, the trial of the prince before a father still distrustful of him, Falstaff's pranks and tricks in conflict with honor and peril ... [339] The three plot-groupings (the battle of the rebels against the king, the relationship of the king to his heir, and Falstaff's gay doings), which were inseparable in the first part, become separated because of Percy's disappearance and, at the expense of the whole, grow so luxuriantly in their separation that the second part seems like a play made of three plays. Individually these three plays are informed by the same richness, possibly even by a more fervent seriousness and a more agreeable comedy, precisely because of the relaxation of tense restraint and uniform emphasis which such a ruling concept demands. While the king and his son remained the principal centers of interest and agents of the creative impulse, history—stricter than myth or fable—demanded the representation of the rebellion, and, as an inalienable heir, certainly as an inducement to the audience, Falstaff came along with it; in this way the tragic inspiration which previously had clothed Percy passed to the king at the expense of his opponents. Hal could scarcely grow in interest, and it meant much already that he maintained the same level of deportment and tension. The comic inspiration, however, branched out about Falstaff into many new characters of his kind: Pistol and Doll, Shallow and Silence, Bullcalf and Wart—unforgettable parts of the universal comic gallery, but certainly not as necessary as the Falstaff of the first part. In the first part Hal and Percy become best known through Falstaff, their complement. In the second part the comedy runs beside the tragedy of its own accord, not as a parody of it but only occasionally and loosely combined with it throughout the course of the play, especially at the end, where the rejection of Falstaff most drastically proves the consummated kingliness of Henry V.

HAMPDEN (ed. 1928, p. 144): Although they were written over a period of twenty years, the history plays have an unmistakable unity. They have many heroes and villains, but one heroine, England; one tragic theme, treachery; and one moral—that "nought shall make us rue, If England to itself do rest but true" [*John* v.vii.117-8]. Shakespeare glorified the Tudor dictatorship because he saw that it had rescued England from the chaos and humiliation of

the Wars of the Roses, and given her national unity and prosperity; and again and again his plays show that the great danger to be feared is division and treachery at home. In this, too, Shakespeare was pre-eminently a man of his own time, giving visible form to the fears of many thoughtful Englishmen towards the close of the sixteenth century, for though England still prospered under Elizabeth as never before, the great queen was old and childless, the future was uncertain, and many problems ... portended the struggle which was to break into civil war little more than a generation later. When such division and disaster come, in Shakespeare's history plays, it is because a king is treacherous to his people, or a subject to his king. Treachery, which must have been the root of Shakespeare's own most tragic experience of life, is the theme of all his tragedy—and not least in the historical scenes of *Henry IV*.

CHARLTON (*Sh., Politics, and Politicians*, 1929, pp. 13 f.): If *King John* ... allows no unassailable ground for attributing to Shakespeare a distinctly contemptuous view of statesmen and statecraft, his two fully developed history-plays, *Henry IV* and *Henry V*, make such an escape impossible. They are perhaps the only perfect specimens of a dramatic type which, even in an age of creative dramatists, only Shakespeare's genius could invent. They are not chronicle-pageants: they are not tragedies, nor are they comedies, though they come closer to comedy than to other recognized types, and indeed curiously so, since the traditional affinities of the chronicle play had been with tragedy. They are history-plays. A better name would be political plays, for they are plays in which the prevailing dramatic interest is in the fate of a nation. Since that is their nature, there will be in them much of what Shakespeare's insight had apprehended of the forces which shape a nation's destiny.

The plot of both of them is specifically political, and the nominal hero of each is elected to the office in his capacity as a political agent, a wielder of government. To an Elizabethan, the welfare of England was in the hands of its sovereign. These two history-plays are representations of two kings, each contributing his particular service to the good of his country by virtue of his gifts, his principles, and his personality. At the end of them, England is what it has become in each, because this or that trait in its king has visibly produced these political consequences. They are, psychologically, studies in kings; but, dramatically, they are views of kingship. ...

The principles of policy by which Henry [IV] has conferred so much good on the nation are plain to be seen. Absolute expediency and resolute pragmatism. 'Are these things then necessities? Then let us meet them like necessities' [III.i.96-7]. This, of course, means the suspension of all moral considerations except in so far as they may be tools of expediency. 'Nothing can seem foul to those that win' [I *Henry IV* v.i.8]. The natural and the moral man must be overcome; all impulses of conscience and all promptings of humane instinct must be rigorously controlled, so that the perfect official, the ideal civil servant, may emerge. Such a victory has Henry won over himself. ...

[18] Though it may be largely hidden, the truth as Shakespeare grasped it [is]: the sense that not only is politics a nasty business, but that a repugnant unscrupulousness is an invaluable asset in the art of government. That is the burden of the English History Plays, jubilant as they are in pride of country and of race.

Frl. RICHTER (*Shakespeare's Gestalten*, 1930, p. 45): The poet sees the impossibility of tracing the historical events of a whole epoch in their entirety, contents himself with graphic characteristic portions. The instinct of genius which chooses that which it can make the best use of artistically is his guide. Hence the predominance of the art of milieu-rendering and genre-painting and the lack of a dramatically constructed plot in the trilogy.

II. THE REJECTION OF FALSTAFF

ROWE (ed. 1709, p. xviii): If there be any Fault in the Draught he has made of this lewd old Fellow, it is, that tho' he has made him a Thief, Lying, Cowardly, Vainglorious, and in short every way Vicious, yet he has given him so much Wit as to make him almost too agreeable; and I don't know whether some People have not, in remembrance of the Diversion he had formerly afforded 'em, been sorry to see his Friend *Hal* use him so scurvily, when he comes to the Crown in the End of the Second Part of *Henry* the Fourth.

JOHNSON (ed. 1765, iv. 353): Mr. *Rowe* observes, that many readers lament to see *Falstaff* so hardly used by his old friend. But if it be considered that the fat knight has never uttered one sentiment of generosity, and with all his power of exciting mirth, has nothing in him that can be esteemed, no great pain will be suffered from the reflection that he is compelled to live honestly, and maintained by the king, with a promise of advancement when he shall deserve it.

MORGANN (1777, pp. 178 ff.): But whatever we may be told concerning the intention of *Shakespeare* to extend this character [*Falstaff*] farther, there is a manifest preparation near the end of the second part of *Henry IV* for his disgrace: The disguise is taken off, and he begins openly to pander to the excesses of the Prince, intitling himself to the character afterwards given him of being *the tutor and the feeder of his riots*. [III.ii.301-2, v.i.83-5, III.ii.329-31.] This is shewing himself abominably dissolute: The laborious arts of fraud, which he practises on *Shallow* to induce the loan of a thousand pound, create *disgust*; and the more, as we are sensible this money was never likely to be *paid back* ... It is true we feel no pain for *Shallow*, he being a very bad character ... ; but *Falstaff's* deliberation in fraud is not on that account more excusable.—The event of the old King's death draws him out almost into detestation. [v.iii. 125-34.] After this we ought not to complain if we see Poetic justice duly executed upon him, and that he is finally given up to shame and dishonour.

But it is remarkable that, during this process, we are not acquainted with the success of *Falstaff's* designs upon *Shallow* 'till the moment of his disgrace. "*If I had had time,*" (says he to *Shallow*, as the King is approaching,) "*to have made new liveries, I would have bestowed the thousand pounds I borrowed of you*";—and the first word he utters after this period is, "*Master Shallow, I owe you a thousand pounds.*" We may from hence very reasonably presume, that *Shakespeare* meant to connect this fraud with the punishment of *Falstaff*, as a more avowed ground of censure and dishonour: Nor ought the consideration that this passage contains the most exquisite comic humour and propriety in another view, to diminish the truth of this observation.

RICHARDSON (1789: *Essays*, 1797, pp. 281 ff.): Falstaff having imposed upon Shallow, borrows from him a thousand pounds. He has imposed upon him, by making him believe that his influence with the prince, now King Henry, was all-powerful. Here the poet's good sense, his sense of propriety, his judgment, and invention, are indeed remarkable. It was not for a person so sensual, so cowardly, so arrogant, and so selfish, as Falstaff, to triumph in his deceitful arts. But his punishment must be suitable. He is not a criminal like Richard; and his recompence must be different. Detection, disappointment in his fraudulent purposes, and the downfall of assumed importance, will satisfy poetical justice: and for such retribution, even from his earliest appearance, we see due preparation. The punishment is to be the result of his conduct, and to be accomplished by a regular progress. [282] Falstaff, who was studious of imposing on others, imposes upon himself. He becomes the dupe of his own artifice. Confident in his versatility, command of temper, presence of mind, and unabashed invention; encouraged too by the notice of the Prince, and thus flattering himself that he shall have some sway in his counsels, he lays the foundation of his own disappointment. Though the flatterer and parasite of Prince Henry, he does not deceive him. ...

[284] He addresses [the king] with familiarity; is neglected; persists, and is repulsed with sternness. His hopes are unexpectedly baffled: his vanity blasted: he sees his importance with those whom he had deceived completely ruined: he is for a moment unmasked: he views himself as he believes he appears to them: he sees himself in the mirror of their conception: he runs over the consequences of his humiliation: he translates their thoughts and their opinions concerning him: he speaks to them in the tone of the sentiments which he attributes to them; and in the language which he thinks they would hold. "Master Shallow, I owe you a thousand pounds." It is not that in his abasement he feels a transient return of virtue: it is rather that he sees himself for a moment helpless: he sees his assumed importance destroyed; and, among other consequences, that restitution of the sum he had borrowed will be required. This alarms him; and Shallow's answer gives him small consolation. He is roused from his sudden amazement: looks about for resources: and immediately finds them. His ingenuity comes instantly to his aid; and he tells Shallow, with great readiness and plausibility of invention [v.v.84-97].

Thus Shakespeare, whose morality is no less sublime than his skill in the display of character is masterly and unrivalled, represents Falstaff, not only as a voluptuous and base sycophant, but totally incorrigible.

HAZLITT (*Characters of Shakespear's Plays*, 1817: *Works*, ed. Waller & Glover, i. 285): The truth is, that we never could forgive the Prince's treatment of Falstaff; though perhaps Shakespear knew what was best, according to the history, the nature of the times, and of the man. We speak only as dramatic critics. Whatever terror the French in those days might have of Henry V yet, to the readers of poetry at present, Falstaff is the better man of the two. We think of him and quote him oftener.

CLARKE (*Sh.-Characters*, 1863, p. 441): It is not unusual with the critics to impute to cold-heartedness Henry V's peremptory and sudden dismissal of all his old co-rioters. It may be asked, however, what other course he could pursue, upon taking the reins of government?

DOWDEN (*Sh., a Critical Study*, 1875, pp. 216 f.): The same noble and disinterested loyalty to the truth of things [that the prince showed in iv.v.25-52] renders it ... inevitable that he should disengage himself absolutely from Falstaff and the associates of his provisional life of careless frolic. To such a life an end must come; and as no terms of half-acquaintance are possible with the fat Knight, exorbitant in good fellowship as he is, and inexhaustible in resources, Henry must become to Falstaff an absolute stranger. Henry has been stern to his former self, and turned him away for ever; therefore he can be stern to Falstaff. There is no faltering.

BRADLEY (*Fortnightly Review* lxxvi, 1902, pp. 851 ff.): If we *have* keenly enjoyed the Falstaff scenes, if we have enjoyed them as Shakespeare surely meant them to be enjoyed, and if, accordingly, Falstaff is not to us solely or even chiefly a reprobate and ruffian, we feel, I think, during the King's speech, a good deal of pain and some resentment, and when, without any further offence on Sir John's part, the Chief Justice returns and sends him to prison we stare in astonishment. ... [852] Nor are these feelings diminished when we remember the end of the whole story, as we find it in *Henry V*, where we learn that Falstaff quickly died, and died, according to the testimony of persons not very sentimental, of a broken heart. ...

Now why did Shakespeare end his play with a scene which, though undoubtedly striking, leaves an impression so unpleasant? ... For what troubles us is not only the disappointment of Falstaff, it is the conduct of Henry. It was inevitable that on his accession he should separate himself from Sir John, and we wish nothing else. ... But two things we do resent. Why, when this painful incident seems to be over, should the Chief Justice return and send Falstaff to prison? Can this possibly be meant for an act of private vengeance on the part of the Chief Justice, unknown to the King? No, for in that case Shakespeare would have shown at once that the King disapproved and cancelled it. It must have been the King's own act. This is one thing we resent; the other is the King's sermon. He had a right to turn away his former self and his old companions with it, but he had no right to talk all of a sudden like a clergyman; and surely it was both ungenerous and insincere to speak of them as his "misleaders," as though in the days of Eastcheap and Gadshill he had been a weak and silly lad. We have seen his former self, and we know that it was nothing of the kind. ...

[854] You will see what I am suggesting for the moment as a solution of our problem. I am suggesting that our fault lies not in our resentment at Henry's conduct, but in our surprise at it; that if we had read his character truly in the light that Shakespeare gave us, we should have been prepared for a display both of hardness and of policy at this point in his career. And although this suggestion does not suffice to solve the problem before us, I am convinced that in itself it is true. ... [855] [Henry] is, perhaps, the most *efficient* character drawn by Shakespeare, unless Ulysses, in *Troilus and Cressida*, is his equal. And so he has been described as Shakespeare's ideal man of action; nay, it has even been declared that here for once Shakespeare plainly disclosed his own ethical creed and showed us his ideal, not simply of a man of action, but of a man. (Hudson).

But Henry is neither of these. ... Nor is it merely that his nature is lim-

ited: if we follow Shakespeare and look closely at Henry, we shall discover with the many fine traits a few less pleasing. Henry IV describes him as the noble image of his own youth; and, for all his superiority to his father, he is still his father's son, the son of that vile politician Bolingbroke as Hotspur calls him. Henry's religion, for example, is genuine, it is rooted in his modesty; but it is also superstitious—an attempt to buy off supernatural vengeance for Richard's blood, and it is also in part political, like his father's projected crusade. ... [856] This same strain of policy is what Shakespeare marks in the first soliloquy in *Henry IV*, where the prince describes his riotous life as a mere scheme to win him glory later. It implies that readiness to use other people as means to his own ends which is a conspicuous feature in his father. ... And if I am not mistaken there is a further likeness. Henry is kindly and pleasant to every one as Prince, to every one deserving as King, and that not out of policy as with his father: but there is no sign in him of a strong affection for any one. ... In *Henry IV* we find, I think, a liking for Falstaff and Poins, but no more: there is no more, for instance, in his soliloquy over the supposed corpse of his fat friend, and he never speaks of Falstaff to Poins with any affection. The truth is, that the members of the family of Henry IV have love for one another, but they cannot spare love for any one outside their family, which stands firmly united, defending its royal position against attack and instinctively isolating itself from outside influence.

Thus I would suggest that Henry's conduct in his rejection of Falstaff is in perfect keeping with his character on its unpleasant side as well as on its finer; and that, so far as Henry is concerned, we ought not to feel surprise at it. And on this view we may even explain the strange incident of the Chief Justice being sent back to order Falstaff to prison. ... Remembering his father's words about Henry, "Being incensed, he's flint," and remembering in *Henry V* his ruthlessness about killing the prisoners when he is incensed, we may imagine that, after he had left Falstaff and was no longer influenced by the face of his old companion, he gave way to anger at the indecent familiarity which had provoked a compromising scene on the most ceremonial of occasions and in the presence alike of court and crowd, and that he sent the Chief Justice back to take vengeance. And this is consistent with the fact that in the next play we find Falstaff shortly afterwards not only freed from prison, but unmolested in his old haunt in Eastcheap, well within ten miles of Henry's person. His anger had soon passed, and he knew that the requisite effect had been produced alike on Falstaff and on the world.

But all this, however true, will not solve our problem. It seems, on the contrary, to increase its difficulty. For the natural conclusion is that Shakespeare *intended* us to feel resentment against Henry. And yet that cannot be, for it implies that he meant the play to end disagreeably; and no one who understands Shakespeare at all will consider that supposition for a moment credible. No, he must have meant the play to end pleasantly, although he made Henry act consistently. And hence it follows that he must have intended our sympathy with Falstaff to be so far weakened when the rejection-scene arrives that his discomfiture should be satisfactory to us; that we should enjoy this sudden reverse of enormous hopes (a thing always ludicrous if sympathy is absent), that we should approve the moral judgment that falls on him, and so should pass lightly over that disclosure of unpleasant traits in the

King's character which Shakespeare was too true an artist to suppress. Thus our pain and resentment, if we feel them, are wrong, in the sense [that] they do not answer to the dramatist's intention. But it does not follow that they are wrong in a further sense. They may be right because the dramatist has missed what he aimed at. And this, though the dramatist was Shakespeare, is what I would suggest. In the Falstaff scenes he overshot his mark. He created so extraordinary a being, and fixed him so firmly on his intellectual throne, that when he sought to dethrone him he could not. The moment comes when we are to look at Falstaff in a serious light, and the comic hero is to figure as a baffled schemer; but we cannot make the required change, either in our attitude or in our sympathies. We wish Henry a glorious reign and much joy of his crew of hypocritical politicians, lay and clerical; but our hearts go with Falstaff to the Fleet, or, if necessary, to Arthur's bosom or wheresoever he is. ...

[864] [The moral depravity of Falstaff] makes an ugly picture when you look at it seriously. But then, surely, so long as the humorous atmosphere is preserved and the humorous attitude maintained, you do not look at it so. You no more regard Falstaff's misdeeds morally than you do the much more atrocious misdeeds of Punch or Reynard the Fox. You do not exactly ignore them, but you attend only to their comic aspect. This is the very spirit of comedy, and certainly of Shakespeare's comic world, which is one of make-believe, not merely as his tragic world is, but in a further sense—a world in which gross improbabilities are accepted with a smile, and many things are welcomed as merely laughable which, regarded gravely, would excite anger and disgust. The intervention of a serious spirit breaks up such a world, and would destroy our pleasure in Falstaff's company. Accordingly through the greater part of these dramas Shakespeare carefully confines this spirit to the scenes of war and policy, and dismisses it entirely in the humorous parts. Hence, if *Henry IV* had been a comedy like *Twelfth Night*, I am sure that he would no more have ended it with the painful disgrace of Falstaff than he ended *Twelfth Night* by disgracing Sir Toby Belch.*

But *Henry IV* was to be in the main a historical play, and its chief hero Prince Henry. In the course of it his greater and finer qualities were to be gradually revealed, and it was to end with beautiful scenes of reconciliation and affection between his father and him, and a final emergence of the wild Prince as a just, wise, stern, and glorious King. Hence, no doubt, it seemed to Shakespeare that Falstaff at last must be disgraced, and must therefore appear no longer as the invincible humorist, but as an object of ridicule and even of aversion. And probably also his poet's insight showed him that Henry, as he conceived him, *would* behave harshly to Falstaff in order to impress the world, especially when his mind had been wrought to a high pitch by the scene with his dying father and the impression of his own solemn consecration to great duties.

This conception was a natural and a fine one; and if the execution was not an entire success, it is yet full of interest. Shakespeare's purpose being to work a gradual change in our feelings towards Falstaff, and to tinge the humorous atmosphere more and more deeply with seriousness, you see him carrying out

* I seem to remember that, according to Gervinus, Shakespeare did disgrace Sir Toby—by marrying him to Maria!—BRADLEY.

this purpose in the Second Part of *Henry IV*. Here he separates the Prince from Falstaff as much as he can, thus withdrawing him from Falstaff's influence, and weakening in our minds the connection between the two. In the First Part we constantly see them together; in the Second (it is a remarkable fact) only once before the rejection. Further, in the scenes where Henry appears apart from Falstaff, we watch him growing more and more grave, and awakening more and more poetic interest; while Falstaff, though his humour scarcely flags to the end, exhibits more and more of his seamy side. This is nowhere turned to the full light in Part I; but in Part II we see him as the heartless destroyer of Mrs. Quickly, as a ruffian seriously defying the Chief Justice because his position as an officer on service gives him power to do wrong, as the pike preparing to snap up the poor old dace Shallow, and (this is the one scene where Henry and he meet) as the worn-out lecher, not laughing at his servitude to the flesh but sunk in it. Finally, immediately before the rejection, the world where he is king is exposed in all its sordid criminality when we find Mrs. Quickly and Doll arrested for being concerned in the death of one man, if not more, beaten to death by their bullies; and the dangerousness of Falstaff is emphasised in his last words as he hurries from Shallow's house to London, words at first touched with humour but at bottom only too seriously meant: "Let us take any man's horses; the laws of England are at my commandment. Happy are they which have been my friends, and woe unto my Lord Chief Justice." His dismissal to the Fleet by the Chief Justice is the dramatic vengeance for that threat.

Yet all these excellent devices fail. They cause us momentary embarrassment at times when repellent traits in Falstaff's character are disclosed; but they fail to change our attitude of humour into one of seriousness, and our sympathy into repulsion. And they were bound to fail, because Shakespeare shrank from adding to them the one device which would have ensured success. If, as the Second Part of *Henry IV* advanced, he had clouded over Falstaff's humour so heavily that the man of genius turned into the Falstaff of the *Merry Wives*, we should have witnessed his rejection without a pang. This Shakespeare was too much of an artist to do—though even in this way he did something; and without this device he could not succeed. As I said, in the creation of Falstaff he overreached himself. He was caught up on the wind of his own genius, and carried so far that he could not descend to earth at the intended spot. It is not a misfortune that happens to many authors, nor is it one we can regret, for it costs us but a trifling inconvenience in one scene, while we owe to it perhaps the greatest comic character in literature. For it is in this character, and not in the judgment he brings upon Falstaff's head, that Shakespeare asserts his supremacy. To show that Falstaff's freedom of soul was in part illusory, and that the realities of life refused to be conjured away by his humour—this was what we might expect from Shakespeare's unfailing sanity, but it was surely no remarkable achievement beyond the power of lesser men. The achievement was Falstaff himself and the conception of that freedom of soul, a freedom illusory only in part, and attainable only by a mind which had received from Shakespeare's own that inexplicable touch of infinity which he bestowed on Hamlet and Macbeth and Cleopatra, but denied to Henry the Fifth.

ROBERT BRIDGES (apud Bullen, ed. 1904-7, x. 330): I believe that [Falstaff] came very near to outwitting his creator; and in the sudden dismissal "I know thee not, old man," I hear rather the triumphant farewell of Shakespeare than the angelic judgment of Henry.

BEECHING (1909, p. 100 f.): Indeed, in one famous case, it might be better pleaded that he was too severe a moralist. I imagine everyone feels a shock when at the end of *Henry IV* he comes upon the new King's sermon to his old boon-companion Falstaff. ... It may have been ... that Shakespeare had made Prince Hal, from the first, a bit of a prig, and knew he would preach when the chance came. Nevertheless Falstaff's misfortune may also be due to the fact that he comes into a historical play instead of a pure comedy. In *The Merry Wives of Windsor*, Falstaff, notwithstanding his enormities—and Shakespeare needs all the excuse of a Royal Command for the way he has degraded him—meets no further punishment than the jeers of his would-be victims; it is sufficient in comedy that faults should be judged by laughter. ... But when the world of comedy touches the real world, as in *Henry IV* and *Henry V*, social offences have to meet social punishment, and so we have ... Falstaff exiled from court and dying of a broken heart.

Miss HANSCOM (ed. 1912, pp. xviii f.): Perhaps to modern thinking there must remain a protest against the King's moral address; that at least we and Falstaff might have been spared; but the homiletic habit was a part of the English drama, inherited alike from the early religious plays and from Senecan tragedy; and no false shame or fear of being adjudged hypocrites caused Shakespeare's heroes to withhold their words of wisdom or of warning.

CUNLIFFE (1916, pp. 326-7): Henry's consciousness of kingship carries him unflinching through the difficult interviews with his father. As he expects submission from others, he pays it to the wearer of the Crown except in so far as submission would interfere with his own plans for the future. His own ideas as to the methods of sovereignty are so different from his father's that there can be no true communion between them. It is only in face of a common danger or in moments of tense natural emotion that they are really at one. Henry saves his father's life at Shrewsbury, but he does not fail to draw his father's attention to the fact, as a proof of the sincerity of his affection; and the moment he thinks the breath is out of his father's body he seizes upon the crown as his by right divine [IV.v.51-2]. His father's scruples as to the "indirect crook'd ways" by which the crown was gained trouble him not a whit [IV.v.238-42].

For a monarch imbued with these ideas, and in the mood induced by his father's death and his own accession, the dismissal of his quondam followers is inevitable. It was a political necessity and a fore-ordained part of Henry's plan. He carries it out with the forthrightness and thoroughness of a plain, direct nature strongly stirred; the harshness he shows, so little to the taste of modern critics, is entirely in accord with his character and with the situation. The expectations Falstaff expresses with infantine eagerness when he hears of Henry's accession show that any other course would have been impossible,

and Henry was not the man to do things by halves. Again, one might wish for more subtlety, more delicacy, a flash of finer feeling, an expression of regret, a realization of the effect of his decision upon its victims—but these are not elements of Henry's character as Shakspeare has represented it, and would not have been consistent with the historical facts he had to present to his audience.

Mrs. STEWART (12 *N. & Q.* ii, 1 July 1916, p. 1): The episode is undeniably painful and out of keeping with Prince Hal's attitude to Falstaff, which throughout had been tolerant and kindly. It is true that, as the drama proceeds, he learns more and more of the worthlessness of the old knight's character, and, as his own affairs become increasingly serious, the sparkling wit loses much of its glamour; still his intention had evidently been to dismiss the old man privately and kindly while making sure of his future means of living. The publicity of the dismissal was forced upon him by Falstaff's own action, and Henry seems to be seeking to avoid this when he says to Gascoigne (presumably in an undertone):—

My Lord Chief Justice, speak to that vain man

upon which the Justice addresses Falstaff, probably in an urgent whisper:—

Have you your wits? Know you what 'tis you speak?

But Falstaff forces the King's attention, and draws from him an answer stern enough to repress the unseemly jests that are rising to his lips. It is a repetition, enhanced by circumstances, of the scene in the tavern (1 *Henry IV* II.iv. 430).

PYRE (1916, pp. 70 f.): This is one of the places in Shakespeare where criticism has often gone astray and where over-perception of a small point may easily lead us so; where perception of his main dramatic intention is all-important. ... [71] Professor Bradley ... has given us the result of his observations in the fine lecture on *The Rejection of Falstaff*. And yet I am not quite satisfied. Professor Bradley is prone to admit that Shakespeare has made a mistake; that he has let Falstaff run away with him. I cannot think so. It is neither Falstaff's humour nor his pathos, nor is it Henry's hardness of heart which impresses me; it is the stern heroism of the moment. Harry the Fifth is crowned and what does it mean? Why, from one point of view, that his old friend Falstaff cannot or will not pay his debts. It is comic or pathetic, as you will; but what are comedy and pathos to the relentless soul whose powers are knit up for achievement? At last, England has such a king. How squalid, for the moment, seems Falstaff with his crew in the little street; the great wit and the gay heart are silenced; stern justice speaks; it is the heroic life;

The sword, the mace, the crown imperial,
The intertissued robe of gold and pearl

sweep on and leave him blinking.

ALDEN (1922, pp. 178 f.): It seems clear that Shakespeare was somewhat concerned as to the problem of maintaining the comic reputation of the First

Part, for Falstaff could never be as funny again as he had been; besides, it was necessary to the course of the chronicle-history that our sympathy with him and the other "irregular humorists" should diminish. The Prince was to become king, and his past to be put behind his back. Shakespeare therefore added to the familiar company of London rascals a new member, the "swaggering Pistol," who could be enjoyed quite without sympathy, and also an entire new group of comic figures in some *genre* scenes of country life ... And he sought to turn the Falstaff story into a new type of comedy, which should harmonize with the serious theme of the play,—namely, one dependent on the disillusionment of the jovial knight, when, anticipating his greatest days on the accession of his friend Hal to the throne, he meets instead with discomfiture and rejection. This is always a legitimate theme for comic art, but it is normally enjoyed when applied to those whose expectations (like Malvolio's, for example) have been unwarranted, and with whom the sympathies of the spectator have not been allowed to ally themselves; and Falstaff is not one of these. Hence the closing coronation scene, in which all the old friends of the young king are rejected by him at the moment of their highest hopes, while it brilliantly accomplishes what the plot demanded, has proved very puzzling from the standpoint of the sympathies. The original audience was doubtless not so scrupulous as we are; but some modern readers are so offended that they will have none of virtuous King Henry V, after this cold-hearted scene. ... Perhaps it is sufficient to remark that if Shakespeare is to be blamed, it is not for making Henry reject Falstaff,—an act suggested by the chronicle, and incorporated in the *Famous Victories*,—but for having made Falstaff too attractive to be rejected without a pang; and it is quite possible that he realized this keenly. ... We may conjecture ... that he was himself astonished at the importance and charm which the character of Falstaff had developed, when its original place in the story was as a mere incident of the Prince's life in the underworld, and that he presently became aware that the dramatist, as well as the king, would have difficulty in getting rid of Falstaff satisfactorily.

SCHÜCKING (1922, pp. 222 f.): A great number of Shakespearean critics find here a truly dignified regal behaviour. From a human point of view, however, this conduct of the King is open to very grave objections. In our opinion it introduces a positively wicked trait of hypocrisy into his portrait. We know the self-assured, clear-sighted Henry too well not to smile when he represents himself as the poor victim of seduction and Falstaff as the cunning "tutor and the feeder of my riots"; moreover, he must have known better than to promise Falstaff advancement, according to his strength and qualities, if he reforms himself. Wherein else lie the "strength and qualities" of good old Sir John but in the gambols of his wit, in the merry mood produced by copious draughts of sack? Above all we must ask, How can Henry address a philippic of this kind to Falstaff without perceiving that thereby he also condemns himself? "How ill white hairs become a fool and jester!" Had Falstaff no white hairs before? Well, then, Prince Hal ought either to have made this discovery earlier and been induced by it to prefer honest men for his associates, or, as he was so late in recognizing the ugliness of vice, to have been a little ashamed of his late recognition. That he should separate himself from his old accomplices is necessary; that he leaves them no hope is unavoidable. But there is no

occasion for preaching morality to them, even if we consider that the events of the time immediately preceding had been leading the Prince farther and farther away from his old friends.

But what can have induced Shakespeare to show the King in this light? The attempt has been made, among others, to explain it (Bradley) by stating that he is moved by a sudden outburst of anger to cast aside other considerations. But if Shakespeare had wanted to represent an outburst of anger, he would certainly not have done it in the quiet flow of ideas contained in these twenty-five lines of reflection. To make momentary moods responsible for an action instead of the character itself is seldom productive of good critical results; in the case of a character like Henry V, who is anything but a man of moods, it is quite out of the question. Or was it Shakespeare's intention to give a touch of hardness to this character? Henry's conduct elsewhere does not warrant such an assumption. The King is certainly not meant to do anything reprehensible. The real reason we shall find to be the same here as that which led to the indulgent representation of his tavern life given in the monologue. It is the poet's loyalty and respect for the idea of kingship. The King's anointed person towers so high above people like Falstaff that, in spite of all that has happened, his soul has nothing in common with them. Therefore his behaviour may not be judged by the same standards as theirs.

ANON. (*T.L.S.* 30 Aug. 1923, p. 561): No doubt his "sweet boy's" behaviour at the end of *2 Henry IV* had dealt it something of a blow, but not a very bad one. His heart was sufficiently tough to put up with "being very well provided for," until his conversation should "appear more wise and modest to the world." Of course, if we remember that Falstaff is a created character and not a human being, we may say that this is a death sentence on the knight, and anticipate Pistol in condoling him. A reformed Falstaff is not Falstaff.

NICOLL (1923, pp. 147 f.): In Shakespeare's hands, [Falstaff] grows out of his world, and, ceasing to be a type, develops into a formal entity of his own. He is individualized, and so steps out of the bounds of comedy into the bounds of serious drama. It is this that accounts for the dissatisfaction we feel at the close of *2 Henry IV*. Had Falstaff remained a mere type as Pistol and Bardolph are types, we should have felt no sorrow at his rejection; but as Shakespeare has made him a personality and has treated him as if he had been a purely comic type we feel the incongruity of the situation, and for once are hardly inclined to accept without a murmur the words and the actions of the dramatist-creator.

PRIESTLEY (1925, pp. 89 ff.): We have no right to assume ... that Shakespeare expected us to "take sides" and that the play ended in one of those reconciliations that suddenly transform this world into a paradise of poetic justice. Actually what Shakespeare did do was to show us what happened, a very different thing. And what happened is exactly what does happen in this world, a planet in which Shakespeare was interested to the exclusion of any interest in more distant and nebulous realms. It is on record that a young man led a wild life and then suddenly found himself called upon to hold an extremely responsible position, which he proceeded to do with all the ruthless fervour of

the converted. You cannot be King of England and also second-in-command of the Boar's Head Tavern, Eastcheap. If you are to be King, to shoulder enormous responsibilities, to talk weightily of honour on all public occasions, then Falstaff, delightful Falstaff, who happens to be the avowed enemy of all responsibilities, to whom honour is but one of many targets, must go. When we see him in the new and searching light of such responsibilities, of such notions as honour, he will appear so monstrous that not only shall we be not reluctant to let him go, driving him away freely, we may be suddenly resentful, apparently angry at his presumption but really angry at the thought of what appears to us our former weakness, and so not only do we tell him to remove himself from our presence, but in a later flash of resentment we order him to the Fleet.

... Henry has to choose between kingship and Falstaff, and being, at heart, a very ambitious young man, he naturally chooses the former. It is inevitable, and, as we know, something like it actually happened. His conduct at the conclusion of the play is perfectly natural. Being a converted rake, very conscious of his improvement, it is natural that he should talk like a prig. He never was at any time a gentleman. His terms, too, to Falstaff, are not too severe ... Shakespeare ... shows us what happened, what was inevitable under such circumstances and with such characters, and leaves the situation to make its own impression. And our attitude towards it is determined by our cast of mind.

COLLINS (ed. 1927, pp. xxx ff.): Objection [to the king's speech rejecting Falstaff as heartless and cruel] misconceives the nature of Elizabethan drama generally, and Shakespeare's outlook in particular. His dramatic method is one of swift, crushing strokes and sudden changes; and the simplicity, sometimes the crudity, of the action contrasts strongly with the subtlety of the language and the psychology. Falstaff's rejection is no more startling than the sudden arrest of the rebels or the swift pardon of the Chief Justice. The Elizabethan audience loved these quick turns of fortune; it was more ruthless than the modern audience, and would frankly enjoy the disappointment of Falstaff's hopes and the indignities successively heaped on him. His final removal to the Fleet prison would have been greeted with a howl of delight. No one had a better eye for that kind of dramatic effectiveness than Shakespeare.

But, even apart from dramatic effect, the rejection speech is perfectly consonant with Shakespeare's view of Henry as a whole. It is only unnatural and shocking if Henry and Falstaff are idealised, as a "sympathetic" hero and a harmless old man. They are neither. The King has already described the Prince as "flint," if he is incensed (iv.iv.39); and he is flint now. Falstaff and Henry live in different worlds; and the worlds have clashed. Henry is speaking not only personally, but officially; he goes to the limit of concession when he provides Falstaff with a competence for the rest of his life, which, from Henry's point of view, is all that is required to make him happy; for all Falstaff's mishaps have, as Henry knows, arisen from lack of money. That Falstaff wants more than this for his happiness is not suspected by Henry, who has never entirely understood Falstaff, and even thinks it possible that he will "reform himself." His banishment is necessary if Henry is to escape that

insidious influence, of which he seems half afraid even in his last speech.

Shakespeare's attitude is here, as always, that of the pure realist. "Given these two opposed natures," he says in effect, "this is what will happen." He does not take sides. He states, without judging it, the ruthlessness of Henry V, as he was later to set down without comment the killing of his prisoners after Agincourt; and no other character has anything else but praise for his action.

BRADBY (*About Sh. and his Plays*, 2d ed., 1927, pp. 93 f.): It is doubtful whether the Elizabethans would have understood the modern cult of Falstaff, which makes him an intellectual giant, and, in the end, a wronged and rather pathetic figure. To them he was 'the fellow with the great belly', a stage butt, not an object of admiration or of sympathy. There seems indeed to be a tendency to forget (a) that Falstaff was not only inordinately vain, but also extraordinarily stupid in not perceiving that the Prince would take kingship very seriously; (b) that the Prince on one occasion broke Falstaff's head ..., and was within an ace of breaking it again; (c) that his attitude to Falstaff was normally one of amused contempt, and, over his supposed corpse, of equally contemptuous pity.

O, I should have a heavy miss of thee,
If I were much in love with vanity!
Death hath not struck so fat a deer to-day,
Though many dearer, in this bloody fray.
(1 *Henry IV* v.iv.105-8.)

Affection does not make cheap puns over the dead body of a friend.

Even in the rejection scene, though the unctuousness of Henry's language offends us, we must not forget the provocation. It was neither love nor loyalty that brought Falstaff post-haste to Westminster [v.iii.131-4].

To be greeted with vulgar familiarity by the most disreputable of his acquaintances at the most solemn moment of his life would be a trial to any man; it was doubly so to Henry, because he had much to live down, and happened to be taking himself with immense seriousness. In any case, the scene cannot have been meant for pathos. For us, of course, it gives the final, the knock-out blow to Falstaff; but that was not Shakespeare's intention when he wrote it. The words of the Epilogue [ll. 21-4] make it clear that he meant to restore the fat Knight, at least partially, to favour. For how else could Falstaff serve in France? If we feel the scene to be cruel (and not everybody does) we must say that, judged by modern standards, Shakespeare failed in sympathy. But perhaps we should do better to revise our estimates of Falstaff, and study him rather more closely from the Elizabethan point of view.

HERFORD (ed. 1928, pp. xvii ff.): It is apparent throughout the Second Part that Shakespeare had this scene in view. ... [xix] The "casting off" of Falstaff is dramatically, as well as morally, imperative.

The manner, however, in which this is effected has roused very general criticism, not of Henry merely, but of Shakespeare's dramatic art. What do we feel when we see Henry not merely dismiss the impossible old companion, but dismiss him with a self-righteous sermon, as his "misleader", "the tutor

and the feeder of my riots", and then, without further offence, consign him to prison? Henry's account of his Eastcheap life is certainly disingenuous; it flatly contradicts his own earlier profession (1 *Henry IV* I.ii.188), which we are undoubtedly intended to believe sincere: he now represents himself not as a politic actor who had thrown off his disguise, but as a foolish dreamer at length awake, an evil-doer suddenly reformed. Are we to see in this a noble triumph of duty and principle or a politic concession to expediency? Bradley ... has emphasized the latter explanation. The strain of policy is marked in him from the first; it is equally present in the soliloquy of the First Part and in the sermon of the Second. This completely saves the consistency of Shakespeare's characterization; but it is fatal to the view, which has been widely held, that Henry is for Shakespeare an "ideal" figure, his "ideal man of action", or even his ideal man. Such an estimate of him cannot be entertained. But neither can the idea that in this scene he is simply an astute diplomatist, throwing over his old friends with needless severity for the sake of being a popular king. His zeal for justice rests upon a deep-seated reverence for law; the reverence which had once sent him quietly to prison at the judge's bidding; which had made him indignantly refuse to join in a robbery. And it was now reinforced by genuine devotion to his father, at whose deathbed he had just stood, and whose bitter forecast of an England given up to riot summoned the son, and the man, in him, as well as the ruler, to prove it untrue.

Falstaff's "rejection" then is, in all its circumstances, consonant with Henry's character. We may, and if we have keenly enjoyed Falstaff's company, probably shall, as Bradley says, resent it, and feel a "pang" in witnessing it. But is this a resentment which affects Shakespeare's art, or is the "pang" designed and deliberately inflicted, like the far keener pang with which we witness the death of Desdemona? Are we entitled to say, in consequence of it, that Shakespeare has "over-reached himself" in Falstaff, that "he was caught up in the wind of his own genius, and carried so far that he could not descend to earth at the intended spot"?

The answer must be that, in the first place, there is every sign that Falstaff, like Shylock, grew in Shakespeare's hands, and acquired a towering significance not involved in the plan of the action. Had Falstaff been a commonplace boon companion, or a mere dull rogue like his namesake of Windsor, his rejection would have been as natural and necessary as we please; it would have stirred no shadow of resentment or concern. But would that have made a better play? Are we, in the interests of Shakespeare's art, compelled to wish that he had taken that course, and spared us the "pang" we feel? We prefer to believe that the scope of the drama and the import of the climax expanded, for Shakespeare, with the growth of Falstaff, and that he deliberately refused to blunt the sharp rebuff of practical needs because the man exposed to it had fascinated all the world, his audience, and his creator. The man of affairs and practice in Shakespeare, the "cold" and hard Shakespeare whose insensibility Schiller lamented, was not thrust aside or ignored by the poet of creative imagination. The Shakespearean drama is the issue of their co-operation, not of their conflict; and in making Henry reject his old comrade, and even "kill his heart" (*Henry V* II.i.85) Shakespeare was not less Shakespearean than when he was compelling us to forget scruple in the glory of his triumphant humour.

BRADBY (*Short Studies*, 1929, pp. 65 ff.): Why does Shakespeare suddenly hark back to the tradition which made Falstaff the corruptor of the Prince? Has he forgotten the soliloquy of Part I [I.ii.188 ff.]? For that soliloquy and this speech [v.v.55 ff.] are in flat contradiction. There never was any waking from a "dream." Prince Hal has always been very wide-awake—much wider awake than Falstaff. Nor had he ever allowed anybody either to lead or to mislead him. From the first he had followed a deliberate, though not very engaging policy, and the effect of his emergence from the clouds had been nicely calculated. Yet the effect of this speech of emergence on the ordinary reader or spectator is a bad effect—the effect of hypocrisy. It is incredible, however, that Shakespeare really intended to present the young King, whom he had nursed so carefully as the future hero of Agincourt, in the odious role of hypocrite; and we can hardly escape the conclusion that on this occasion ... the dramatist has nodded. He was always capable of this kind of carelessness, when he was tired, or pressed for time, and his company was clamouring for the completion of a play.

But if we "weed our judgements" of the opinion that Falstaff was ever meant to enlist our sympathy, and examine this scene a little more closely, we shall find, I think, that Shakespeare has not nodded so badly as some critics assume. Like the curate's egg, the offensive speech is only bad in parts. With a few omissions, it would almost cease to offend at all. [Without ll. 56–62, 70 it] would at least have been consistent with the Prince's character as he appears in the rest of the play (and especially in the soliloquy), and, though hard and rather too much in the manner of Prince John, might, under the circumstances, have been forgiven. But the fact remains that the speech was not so written, and the actual wording of it does not help us to like King Henry V.

The rest of the scene, till Falstaff's exit, is rather ambiguous, and the effect it produces on us depends largely on the way in which it is acted. Falstaff turns to Shallow and says, "Master Shallow, I owe you a thousand pound." It would be interesting to know whether Shakespeare's Falstaff said this like a Stoic accepting the facts of life, or with an inward chuckle, delighted to think that he had at all events taken a thousand pounds off the foolish Justice. Further, whether in saying "I shall be sent for soon at night," he was clutching desperately at a straw, or merely displaying the imperturbable self-confidence which was natural to him. And, finally, whether he left the stage with a bowed head, as most of his modern impersonators seem to do, or jauntily and unabashed.

It is difficult to believe that Shakespeare really intended to invest his fat knight with any element of pathos. The Elizabethans were not sentimental about fat men, and a tragic Falstaff would have been a violation of stage tradition. Moreover, the mere fact that Justice Shallow is swept off to the Fleet with his debtor, as one of the "gang," seems to suggest that this episode was meant to be taken hilariously.

Two other considerations lend colour to this interpretation.

(1) When Shakespeare gave Falstaff his own wit and, on occasions, his wisdom, perhaps he did not realise, being a modest man, the full value of the gift. Probably he was more permanently conscious of the knavery of his fat knight than we are, and slightly underestimated the attractive quality of his humour.

In that case he would not have thought that he was outraging anybody's feelings by submitting Falstaff to a rebuff, which History demanded, and which was never intended to be a knock-out blow.

For (2) when he wrote this scene, Shakespeare meant to revive Falstaff in *King Henry V*. ...

[68] But Shakespeare changed his mind. He was bound to change his mind, if he wished the hero of Agincourt to dominate the stage. The theme of *Henry V* did not allow of two lions, of whom Falstaff was certain to prove the more popular. So, for us, the rejection scene remains the knock-out blow, and, however lightly it may be acted, it does not wholly satisfy. For the knaves of drama or fiction, who have convulsed us with laughter, we demand, at the end, not justice, but an amnesty; and we do not like to part with Falstaff in the Fleet, or with Pecksniff down at heels and in sordid poverty. Perhaps we have become over-sensitive; but *2 Henry IV*, having in effect, though not in theory, become the play of *Falstaff*, the rejection scene does assume for us a much greater importance than it was probably ever intended to possess. And, though we can defend it, we do not enjoy it.

Miss BAILEY (*California Chronicle* xxxii, 1930, pp. 98 f.): "If, as *2 Henry IV* advanced," cries Professor Bradley in distress, "⟨Shakespeare⟩ had clouded over Falstaff's humor so heavily that the man of genius turned into Falstaff of the *Merry Wives*, we should have witnessed his rejection without a pang." This is exactly what Shakespeare *does* do; possibly he had realized the discrepancies of part I, and resolved to make his structure something sounder, this time. In v.iii Falstaff is apprized of Hal's becoming King; at once he belies his actual wisdom and his essential character by apparently forgetting that Hal was always as priggishly moral as he was harshly young. The wise Falstaff would never have forgotten that amusing fact about Hal; neither would he have sacrificed his comfort and peace for the sake of finding preferment at court, as the Falstaff of the concluding scenes proceeds to do—he would have felt it something to be avoided rather than courted. A certain proof of this contention is that one's instinctive response in reading these scenes is a sense that this must be one of those famous jokes again, this time to explode under the nose of Conscious Excellence raised to Royalty. However, Shakespeare manages the planning for a future with so much bustle and confusion, so much comic assurance and genial nonsense, that we are amused, surprised, hurried, and jostled into thinking these actions characteristic and natural after all; in the last scene we are tossed into the street where the King is to pass, with Falstaff planning his assault upon Harry's affections, and promising a future to all within his circle—a thing we have not time to consider and judge as utterly foreign to his nature. Harry's approach has great qualities of suspense as a result of all this, and his cool, just, proper address—so perfectly the replica of his first speech to Falstaff in *1 Henry IV* [I.ii]—must have conveyed to the dazzled groundlings a delighted sense that a great joke had been played on the joker Falstaff, combined with the satisfaction of realizing that the fairy-tale hero was a sublime Moral Leader. We may admire the technique of the scene with free minds: it is correctly reminiscent of what we have known about Hal all along; it is built up with clever dramatic devices; it provides a mixture of the very proper and the very comic—and it does not harm the real Falstaff,

the giant whom Shakespeare really knew and loved, at all. He slipped off somewhere in the middle of each play, to laugh at the forced conclusions of Shakespeare the herd-baiter.

H. D. GRAY (*M.L.R.* xxv, 1930, p. 266): We ... resent [Falstaff's] 'rejection' by his former boon companion, the new king, but ... the Elizabethan audience probably roared with joy at the dashing of his great expectations.

STOLL (*Poets and Playwrights*, 1930, pp. 48 f.): When the [rejection] comes about, whether in the play or in Holinshed before that, it is not as a matter of expediency at all but only of morals. To Shakespeare, moreover, Falstaff is not the wholly amiable, well-nigh estimable character that he has since become. The King casts him off with a regrettable priggishness, but not in the spirit of expediency or policy. The King casts him off, but morally, officially it is to his credit. The poet's hand here is a bit too heavy, but he would simply convey to the audience that 'as King of England Henry has broken with the past.

For CHARLTON's explanation of the rejection (*Rylands Bulletin* ix, 1935, pp. 45-89)—Falstaff was rejected by Sh., not Prince Henry, because he "let Shakespeare down", because Sh. came to realize that Falstaff's "mastery of life" involved denying "love and faith and truth and honour", "the very things which give life its supreme value", and thus grew dissatisfied with his creation—see Variorum *1 Henry IV*, pp. 443-6.

MURRY (1936, pp. 175 ff.): Falstaff, indeed, had to be killed twice over. He had to be dismissed by King Harry; and then he had to die. Those who complain of the King's treatment of Sir John show indeed that they have good hearts, which are most necessary to have, but they have not entered very deeply into the necessities imposed on the creative imagination. Falstaff had, somehow, to be brought back into the framework of 'history'; and Prince Hal's character had to be sacrificed in the process. The commiseration of the kind hearts goes to the wrong address. It is not Falstaff who needs to be pitied, but Prince Hal. From another congenial madcap, he had to be changed for the moment into an ingrate and a hypocrite—a painful and an arbitrary transformation, but no less drastic an operation was necessary if the fragments of exploded history were to be put together again.

There is evidence that Shakespeare was embarrassed by the necessity. That he was poetically embarrassed is plain from the words with which his Prince abandons Falstaff [v.v.55-9]. It was the best Shakespeare could do; but neither he, nor anyone else, could alter the fact that the dream was the reality, and the reality the dream. The words are, of course, preposterous on Prince Hal's lips: but their preposterousness reflects the hiatus that now yawned between the world of Shakespeare's spontaneity, or imaginative truth, and the world of theatrical necessity, or historical fact. To fill the hiatus, in appearance only, for the chasm is unbridgable, Falstaff is cast off, and the King made a dastard. Neither deserved it, and neither suffers from it: because it happens in a different world from that in which they have their being. Their ghosts merely are entangled in this summary process of rejoining earth.

III. LOCAL COLOR

HUNTLEY (1868, p. 22): [When Shakespeare fled from Stratford,] it is surmised that he sought shelter in Dursley, a small town seated on the edge of a wild woodland tract. Some passages in his writings show an intimate acquaintance with Dursley, and the names of its inhabitants. In *2 Henry IV* v.i.[43-4], *Davy* says to *Justice Shallow*—"I beseech you, Sir, to countenance William Visor of Woncot, against Clement Perkes of the Hill." This Woncot ... is Woodmancot, still pronounced by the common people "Womcot," a township in the parish of Dursley. It is also to be observed that in Shakespeare's time a family named Visor, the ancestors of the present family of Vizard, of Dursley, resided and held property in Woodmancot. This township lies at the foot of Stinchcombe Hill, still emphatically called "The Hill" in that neighbourhood on account of the magnificent view which it commands. On this hill is the site of a house wherein a family named "Purchase," or "Perkis," once lived, which seems to be identical with "Clement Perkes of the Hill." In addition to these coincidences, we must mention the fact that a family named Shakespeare formerly resided in Dursley, as appears by an ancient rate-book, which family still exist, as small freeholders, in the adjoining parish of Bagpath, and claim kindred with the poet.

C. E. BROWNE (*Fraser's*, n.s., xv, 1877, pp. 488 ff.): Shallow and his surroundings are drawn with the minute realism of Teniers or Gerard Dow. From an aesthetic point of view the interest of the Shallow scenes lies in their marvelously graphic portrayal of the mental narrowness resulting from a secluded life and long years of allegiance to petty cares, and in the admirable art with which this poor, thin, vegetable existence is disposed in strong relief against the stirring, full-blooded world of London and the Court. In this light Shallow and his family are types of character to be found in every age and country. There is, however, another sense in which the group has an especial interest for the Shakespeare student. While the broad outlines of the picture are true to universal nature, the colouring and detail are intensely local. The life described is not only the provincial life of Gloucestershire, but of Gloucestershire within a few miles of Stratford-upon-Avon. It is, in truth, a picture of Shakespeare's own country-side drawn by his own hand. ... [493] Shakespeare has himself well characterised the district in the words he has put into the mouth of Northumberland in *Richard II* who is journeying, as the scene direction informs us, 'in the wilds of Gloucestershire:'

I am a stranger here in Gloucestershire,
These high wild hills and rough uneven ways
Draw out the miles.

In Shakespeare's time, and long afterwards, these hills were almost entirely abandoned to sheep farming. The land was so unsuitable for grain, that the crops were generally some weeks behind those of the lowlands, and the phrase, 'as long coming as Cotswold barley,' became a proverbial saying expressive of exceeding slowness. The sheep of the Cotswold were famous all over England.

MADDEN (1897, p. 87): Shallow and his surroundings are distinctly of

Gloucestershire. There never was any reason for transferring them to Warwickshire and the neighbourhood of Stratford, even if there did not exist at the farthest side of Gloucestershire Wincot with its Visor; the Hill with its Perkes; Berkeley Castle standing by its tuft of trees; an ancient tradition of Shakespeare's sojourn; and a family of the name claiming kinship with the poet.

SARRAZIN (*Jahrbuch* xlvi, 1912, p. xxviii): The increase of the longing for country life goes parallel with the increasing distaste for city life. Thus it is no coincidence that the first clear traces of satiety in Sh.'s poems arise at the time when he returned to Stratford, i.e. about 1597. Now the recollections of his home country become more lively, e.g. in *2 Henry IV* and *Merry Wives*.

MASSON (1914, p. 112): Perhaps the most striking instances [of Shakespeare's habit of giving his characters the names of Stratford families] are the names *Fluellen* and *Bardolph* in *Henry IV* [*sic*]. A George Bardolph and a William Fluellen were well-known townsmen of Stratford in Shakespeare's youth, and are found closely connected with Shakespeare's father in the town-records. ... The names *Poins*, *Peto*, *Travers*, and *Harcourt*, in the same play, are old Stratford or Warwickshire names.

ARTHUR GRAY (1926, pp. 73 ff.): What does Shakespeare know about the Cotswolds? That there was coursing there—a fact which all the world knew. 'Will Squele, a Cotswold man, is noticed as one of Shallow's friends.' So also was little John Doit of Staffordshire, and the Staffordshire border is close to Polesworth and a long way from the Cotswolds. But in the Second Part of *Henry IV* Shakespeare undoubtedly locates Justice Shallow in Gloucestershire. Sir Sidney Lee can be "very precise" where Dogberry would say "there is no need of such vanity." It so happens that there is a place, the name of which in the Quarto (1600) and First Folio text of the *Taming of the Shrew* is printed *Wincot*: and there is a place, mentioned in the Second Part of *Henry IV*, which in Quarto and Folio is spelt *Wincot* or *Wincote*. Most editors, following Malone's lead, have "unwisely adopted" the spelling *Wincot* in the latter passage, thereby identifying the two places.* Not so Sir Sidney Lee.

'When the justice's factotum, Davy, asked his master to countenance William Visor of Wincot against Clement Perkes of the Hill the allusions are unmistakable to persons and places within the dramatist's personal cognisance. The Gloucestershire village of Woodmancote, where the family of Visor, or Vizard, has flourished since the sixteenth century, is still pronounced Wincot. The adjoining Stinchcombe Hill (still familiarly known to natives as "The Hill") was in the sixteenth century the home of the family of Perkes.'

The conjunction of the name *Wincot* with a place called 'the Hill' is surely wonderful 'out of all hooping.' But it might be suggested that 'Hills' existed both in Monmouth and Macedon, as well as elsewhere, and that Perkes

* How indifferent or careless about the spelling of place-names Shakespeare's printers were is shown by the variant spellings Coltshold, Cotsale, Cotsall, Cotshall and Cotsole. In the First Folio text of *Macbeth* there are the spellings Byrnam, Byrnan, Birnane, Byrname, and Forres is printed *Soris*.—GRAY.

is a common surname, instances of which are to be found in Warwickshire and other parts.* There is the further 'obvious reference' that in the Cotswolds red wheat was sown 'at an unusually early season of the agricultural year' which, of course, tallies with the order given to Davy to sow the headland with 'red lammas': but red wheat and the time for sowing it were perhaps not unknown in other parts of England. Where and what is the Gloucestershire Woncot? It is a hamlet in the parish of Dursley, about fifty-four miles distant from Stratford. Imagine William, schoolboy or apprentice, trudging this distance, to and fro—on what visit? So far as we can judge from the plays, Gloucestershire was a strange county to Shakespeare. The only places in it which he mentions are Berkeley, Ciceter and Tewkesbury, and in his references to all three he simply follows the authority of Holinshed. In *Richard II* Northumberland, in the 'high wild hills' of Cotswold, speaks for Shakespeare when he says, 'I am a stranger here in Gloucestershire.'

Why Shakespeare chose to make Shallow a Gloucestershire man is a mystery. The right time for his appearance was obviously when Prince Hal was marching through Gloucestershire to Shrewsbury, and Falstaff might conveniently have taken that route and visited the justice, either going or returning. But to Shallow we are not introduced in the First Part of *Henry IV*. The first that is heard of him is in Act III, Scene 2 of the Second Part, when Falstaff comes to Gloucestershire, of all unlikely counties, to raise soldiers for the war in Yorkshire. When the fighting is over Falstaff asks leave to go through Gloucestershire, and presently says, 'I'll through Gloucestershire, and there will I visit Master Robert Shallow, esquire: I have him already tempering between my finger and my thumb, and shortly will I seal with him.' A long journey for the knight to undertake!

Whatever the motive for planting Shallow ... in Gloucestershire, Shakespeare very soon forgot about it, and unmistakably transfers him to Warwickshire. How else should his man, Davy, talk familiarly to him of Hinckley Fair? Hinckley, in Leicestershire, is thirty-two miles from Stratford and fully forty from the near end of the Cotswolds. It is barely twelve from Polesworth [in North Warwickshire, where Gray contends that Shakespeare spent his youth]. ... Cousin Silence's travels do not extend beyond his own neighbourhood. He certainly never attended Stamford fair, nor was it of the least consequence to him or to Shallow what price bullocks would fetch there. ... 'Samforth' [Q], I take it, is a mistake for 'Tamworth,' which is four miles distant from Polesworth. ... [78] [Woncot is] Wilnecote, ... which until the nineteenth century was partly contained in the parish of Polesworth. ... [79] Barson is ... some fourteen miles distant from Polesworth, rather further from Stratford, and quite a long way from the Cotswold Hills.

NEWDIGATE (*London Mercury* xv, 1927, pp. 401 ff.) argues that III.ii is colored by Sh.'s recollections of the musters at Stratford in 1577 and 1579 (E. I. Fripp, *Minutes and Accounts of the Corporation of Stratford-on-Avon &*

* The name of Perkes, or Perks, crops up at Stratford (Halliwell-Phillipps, *Outlines*, II, p. 211) and at Coventry (Dormer Harris in the Index to vol. IV of the *Coventry Leet Book*, E.E.T.S.). My local knowledge does not entitle me to question the accuracy of the statement that the name Visor, 'or Vizard,' was known at Woodmancote in the sixteenth century.—GRAY.

Other Records, 1553-1620, vol. iii, Publications of the Dugdale Society v, 1926). See also D.P. 28.

HERFORD (ed. 1928, p. xvi): Shallow and Silence, ... Shallow's shrewd serving-man Davy, with his Cots'ol' lore (much of it is still current to-day), and the "half-dozen sufficient men" who in their different fashions pit their homely wits against the astute venality of the great captain from town and his lieutenant, make these scenes of the Second Part more redolent of the naive humours of rural England than anything else in Shakespeare. Even the "merry wives" (who were to be put into a play in the following year) belong to an England too near the city and the court to have this character.

IV. TOPICAL ALLUSIONS

R. SIMPSON (*N.S.S. Trans.* 1874, pp. 411 f.): In both parts of *Henry IV* the salient event is the Rebellion of the North. It could not have been played on the stage without reminding the audience of the rising of 1569, associated with Shakspeare's earliest recollections. ...

In Henry's day there were three risings in the North; first under Hotspur; then under the Archbishop; lastly, three years later, under Northumberland and Bardolph. These three risings the poet reduces to two, by making the third a mere episode of the second. ...

[412] By this unhistorical manipulation the two risings are made in one respect very like the two wars in *King John*—the first secular in its motives; the second resting mainly for its support on ecclesiastical influences. It was supposed all through Elizabeth's reign that a double treasonable movement like this was going on. ... The second phase of the rebellion ... never came to a head, but it was ever living in the imaginations of the counsellors, and terrified them to the enactment of more and more grievous penal laws. This two-fold view of the rebellion is described by Morton to Northumberland [I.i.205-25].

FORTESCUE (1899, i. 139 f.): The most conspicuous type of warrior that was to be found at home was the worst. Shakespeare, who saw everything and into the heart of everything, marked these impostors and reproduced them with such genial satire, such incomparable humour, that in our delight in the dramatist we overlook the military historian. Yet he is as truly the painter of the English army in his own day as was Marryat of the navy in later years. Falstaff the fraudulent captain, Pistol the swaggering ensign, Bardolph the rascally corporal, Nym the impostor who affects military brevity, Parolles, "the damnable both sides rogue," nay, even Fluellen, a brave and honest man but a pedant, soaked in classical affectations and seeking his model for everything in Pompey's camp—all these had their counterparts in every shire of England and were probably to be seen daily on the drill ground at the Mile End. Not in these poor pages but in Shakespeare's must the military student read the history of the Elizabethan soldier.

Miss WINSTANLEY (ed. 1918, pp. xi ff.): The character of Henry V may well have been intended as a compliment to Elizabeth by representing what she

and everyone else would recognize as a kind of ideal portrait of her father as she had known him in her youth. ...

It must be remembered that the early popularity of Henry VIII had been very great, that his services to the realm were intensely admired, and that, during the reign of his daughter, it was the custom to concentrate attention rather on his excellences than on his defects. ...

It should also be observed that Henry VIII was just such a contrast to Henry VII as Shakespeare's Henry V was to his father. ... Henry VII had, like Henry IV, a disputed title; for fifteen years all kinds of revolt and sedition disturbed his reign; there was a revolt in the north and a rising in the west. ... [xii] Henry VIII in his youth had many attractive qualities and was dearly loved by his people. No king had ever ascended the throne more richly endowed with physical and mental gifts, and England regarded him with a somewhat extravagant loyalty; he was, moreover, on terms of the utmost good-fellowship with his subjects. "All his life," says Pollard, "he moved familiarly and almost unguarded in the midst of his subjects."

In dying, Henry VII had exhorted his son to defend the Church and to make war upon the infidel. ... Again, in his youth Henry VIII, like Prince Hal, had been too much inclined to pleasures, and his councillors occasionally complained that he cared only for amusement.

Henry VIII had an intense antipathy to everything French. ...

[xiii] It would, of course, be too much to say that Shakespeare intended an exact resemblance; but all the parallel circumstances are explained and brought out; all the similar traits of character are thrown into relief, and the result would doubtless be a flattering image of Henry VIII as he appeared to his subjects in his youth.

G. B. HARRISON (*Elizabethan Journal*, 1928, p. 398): Some critics comment on the fact that Falstaff went out of his way to raise troops in Gloucestershire when about to join Prince John in Yorkshire, and have offered the explanation that Shakespeare wanted to work in a little local Cotswold colour. The real reason was that there had been notorious recruiting scandals in Gloucestershire, where other Bardolfs and Falstuffs had misused the king's press damably.

Against Harrison's notion, M. A. TAYLOR (*R.E.S.* vii, 1931, pp. 200-3) urges the fact that there were many similar scandals in various counties from 1593 to 1600.

B. M. WARD (*R.A.A.* vii, 1930, pp. 297-311) tries to make out a case for deliberate and consistent war propaganda in all the historical plays of Sh. and of other playwrights.

Mrs. CLARK (1931, p. 525): *2 Henry IV* is based on the campaign in the Low Countries and the Babington plot [1585-6].

WILSON (*The Essential Sh.*, 1932, p. 96): I find it impossible to doubt that Southampton's poet had Essex in mind while writing these historical plays or

that they were written primarily for "the judicious" of the Essex circle. Henry V is not of course, let me guard myself once again, a portrait of Essex; he was created as an appeal to Essex to become that kind of man, to perform that kind of work for England. ...

All four plays of the series have points of contact with Essex. Essex like Prince Hal had been a scapegrace in his early days; his intrigues with ladies at court were notorious; he was fond of low life and boon companions. In 1596, he suddenly, like Prince Hal, became a reformed character, and took for a time to devotion and pious exercises.

G. B. HARRISON (*Sh. at Work*, 1933, pp. 136 ff.): Shakespeare's cynical frankness in these scenes [II.iv, III.ii] was a notable contrast to the patriotic outbursts of *King John*; but the general mood had changed. This war was interminable. Two years ago Englishmen were fighting for a cause and for very life, but now there seemed to be neither glory nor object in the war. The glamour of Cadiz disappeared in ugly scandals about embezzled loot; the Islands Voyage left no one with any sense of glory. Besides, the Spanish war was almost forgotten in the new troubles in Ireland. Rebellion had been steadily growing for the last three years and though troops, money and arms were continually being sent over nothing decisive was ever done. On both sides there was nothing but further treachery. ... The abuse of the Queen's service was universal and enormous; whilst paymasters and captains grew rich the unlucky soldiers were embezzled of their pay, starved for victuals and clothing, and then preyed on the country. ...

[137] As for the more serious parts of the play, the scenes between Prince John and the rebels in the North were necessary to complete the story. Shakespeare kept them as short as he could; he needed space for the long scene between Prince Henry and his dying father. Here the situation came very near to the times. For some months now the wilder followers of Essex had openly boasted that when the time came they would set him on the throne by force and then some heads would fly. Shakespeare was not one of those who had fallen before the glamour of Essex, and especially since Southampton began to play Patroclus to this Achilles; for Shakespeare still felt gusts of bitterness towards Southampton. He realised, too, as most other Englishmen, that Essex and his lawless resolute were becoming daily more dangerous. They sneered at the Queen. It was easy enough for anyone to say that she was growing old, less able than in the past; and her vanity and meanness were notorious. ...

[138] At such times no one could forget the problems of state which might at any moment become everyone's problem, and Shakespeare's own sympathies were abundantly shown in this play. His answer to those who criticised the Queen and would expedite the course of nature was partially given in the bitter cry of King Henry for sleep [III.i.7 ff.].*

R. B. SHARPE (1935, p. 97): There is a political reference in the words of King Henry the Fifth, just after his father's death [v.ii.55-8]. Mehemet,

* An elaboration of views previously expressed by Harrison in *T.L.S.* (20 Nov. 1930, p. 974).

sometimes called Amurath, the Third, succeeded his father in 1595, and had his nineteen brothers strangled, as was the Turkish custom. He was crowned on January 7, 1596. During the autumn of 1595 Ambassador Sir Edward Barton was writing letters to Vice-Chamberlain Heneage urging the sending of a present to the new Sultan (the famous organ did not reach him until 1599). This urgency was accompanied by propaganda to make the new Grand Turk appear a mild and amiable ruler; involved was the Elizabethan beginning of the English policy of supporting the "Sick Man of Europe" and condoning Turkish savageries. The French and Venetians, with whom the Essex party sympathized, do not appear to have considered this policy to accord with their best interests; and from their representatives we get much darker views of conditions at the Sublime Porte.

Observe, too, in this play, as also in *1 Henry IV* and *Henry V*, the notable favoring of Westmoreland. Here "Shakespeare follows Holinshed closely in describing the 'subtill policie' whereby the rebels are disposed of; but he transfers the odium attaching to this action from the earl of Westmoreland to Lord John of Lancaster" [Hemingway, ed. 1921, p. 138]. Shakespeare's contemporary Earl of Westmoreland was a Neville, a Roman Catholic fugitive abroad, with whom Southampton must have had some sympathy.

V. THE CHARACTERS

A. FALSTAFF

[Falstaff's character is expounded at length in the Variorum *1 Henry IV*, pp. 403-46, and the reader must consult that discussion, which cannot be repeated here. The following comments are restricted to Falstaff's exploits in this play and to his alleged degeneration. Besides the critics quoted below, the following also detect progressive moral deterioration in Falstaff's character: GENTLEMAN (ed. 1773, p. 78), MORGANN (1777, p. 178), DUPORT (1828, p. 260), GERVINUS (1849-50; tr. 1875, pp. 333 ff.), BENEDIX (1873, p. 123), HENSE (*Jahrbuch* xi, 1876, p. 256), STRÄTER (*Archiv* lxvi, 1881, pp. 273 ff.), BRANDL (1894, p. 98), BRADLEY (*Fortnightly Review* lxxvi, 1902, p. 865), F. W. CLARKE (Old Sp. ed., 1909, p. viii), Miss HANSCOM (ed. 1912, pp. xix f.), BRANDER MATTHEWS (1913, p. 130), Mrs. STEWART (12 *N. & Q.*, 1 July 1916, p. 1), COWL (ed. 1923, p. xxix), TOLMAN (1925, p. 12), HERFORD (ed. 1928, p. xvii), THORNDIKE (1929, p. 126), PINK (ed. 1935, pp. 2 ff.).]

ANON. (*Monthly Review* vii, 1792, p. 63): In disputes like the present [Morgann v. Stack], where each party is jealous to contravert all that the others advance, it is a remark, not destitute of foundation, that truth lies in the middle. It is indeed curious to observe how the same actions are here represented in different views, by the two writers: one extolling them as brave, the other degrading them into instances of cowardice: whereas Shakspeare probably paid little more attention to their tenor, than as they served to heighten the humour of his play. Thus, Falstaff's apparent valour, derived from the circumstance of Sir John Colville's yielding to him, gives the poet an opportunity of displaying his character as a boaster; and, by affording somewhat of the appearance of reality to his pretensions, adds to the poignancy of the wit.

HUDSON (ed. 1852, v. 302 ff.): The character of Sir John keeps on developing and growing rather worse to the end of the play; and there are some positive indications of a hard bad heart in him. This is especially true in his doings and avowed designs touching Shallow. And here we come upon the delicate thread whereby that sapient justice is linked in with what we have elsewhere stated to be the central, unifying, and organic law of the drama. In the matter about Shallow we are let into those worst traits of Falstaff, such as his unscrupulous and unrelenting selfishness, which had else escaped our dull perceptions, but which through all the disguises of art have betrayed themselves to the searching and apprehensive discernment of the prince. Thus Shallow serves as a fit ground to reflect those darker shades of Sir John's character, which are not visible to us in Prince Henry's presence, though they are not so dispersed by his coming but that he takes a secret impression of them. So that the effect, as it was doubtless meant to be, is to shield the prince from misconstruction or unhandsome suspicion in the treatment which Falstaff finally gets at his hand. And something of the kind was needful, in order to bring his character off from such an act altogether bright and sweet in our regard. ...

[305] With such a theme [as Shallow] at hand, it is little to be wondered at that Sir John's wit should grow gigantic. But that in doing so it should still keep up to the full its frolicsome agility, is something remarkable. The strain of humorous exaggeration with which he pursues the subject to himself is indeed sublime. Yet in some of his reflections on Shallow and his men we have a clear though brief view of the profound philosopher that every where underlies the profligate humourist and make-sport; for he there shows a breadth and sharpness of observation, and a depth of practical sagacity, such as might have placed him in the front rank of statesmen and sages.

LLOYD (apud Singer ii, 1856, v. 305 f.): The affectation of a character ... is in Falstaff the very soul of his irony, the spirit of his wit. Falstaff has unlimited faith in the power of the ludicrous; wit is to him power, and if he can succeed in exciting a laugh he feels that he is wielding an invincible weapon. Hence a short burst of spite or ill-humour at Prince John, or the Lord Chief Justice, when they refuse to respond to his provocations to laughter, or evade its consequences of familiarity. His faith has but weak grounds at the last trial, for he scarcely anticipated opposing his staff of reliance, such as it is, to the steadfast passage of a vehement and resolute passion, and when in such an encounter it utterly fails him, it is not hard to conceive that degrading disappointment goes nigh to break his heart. In the meantime with spirits ever prompt and matchless fertility of resource he is the true comedian off the boards; to him it is success and life to secure his laugh, and he has long ceased to regard any sacrifice of personal dignity as of any consequence, or likely to countervail his results. If Sir John therefore assumes a mask and belies his nature and character, it is never with so settled a design that he will not remove it the next instant to heighten the incongruity, or reverse it by hinting his consciousness of his own dishonesty. After teasing the Chief Justice with his pretended deafness, he purposely overacts his pretence, and at last plainly admits and gives it up; with as lightly carried irony he gives himself the airs of being in the vaward of youth, professes to have reprimanded the prince, and complains

of the labours entailed by his military reputation, acting the braggart with the intent to be admired for the excellence of his acting ... So with every opportunity of misrepresenting the conquest of Coleville he prefers driving his description of the occurrence into caricature, and at last completes the merriment by bantering the mock heroics of his prisoner at the expense of his own exploit.

GENÉE (1872, pp. 209 f.): In *2 Henry IV* Falstaff undoubtedly occupies a disproportionate amount of room without, however, making so genial an impression. The static quality of the dramatic situation becomes accordingly more noticeable. Admirable as is the rounding out of the characterization of Falstaff, we begin to feel the impression made by the commencing estrangement between him and the prince; and even his new association with the exquisitely delineated Justice Shallow hardly affords a sufficient substitute. Falstaff loses in interest the more his admirable comrade Prince Hal dissociates himself from him. Falstaff's striking wit is sharpened only by his princely friend's challenge; the princely friendship so flattering to his pride lends his humor constantly the elasticity which it needs, his wit the invention. Amidst other associates Falstaff sinks to a lower sphere. His bad humor against the prince furthermore brings all his base characteristics more strongly to the fore. As soon as he is separated from the prince and can no longer carouse with him, Falstaff must be out of sorts with his magnanimous companion. When he expresses to the common women a contemptuous opinion of the prince in his absence and is detected in the act by the prince the latter gives him to understand that he knows very well what may be expected of the affection he has always pretended for him. It is not the first time that the prince has looked into the depths of Falstaff's ruined soul, but here he recognizes how little of the virtue of thankfulness there is in Falstaff's heart, for Falstaff, in his abject materialistic view of life as a riotous liver, is also the most detestable egoist. Towards Hal he is warm again only when the former attains the throne, but all his hopes proceed from the expectation that the rule of law will come to an end and that the reign of crime will be proclaimed from the throne. The fact that the poet could not, as he had expected, carry Falstaff over into the next play is very suggestive. This monument of sins had to be destroyed as the will of the young king showed him the path of lawfulness; Falstaff, in a manner of speaking, dies under the poet's hand.

BULTHAUPT (2 ed., 1884, pp. 74 f.): Part II again shows Falstaff entangled in the most disorderly brawls. Shakespeare must have been conscious of the strength of his art, for he has deliberately increased the difficulty of his favorite's conquests. Not Prince Hal, susceptible to every good witticism, but young Lancaster becomes his superior, and not content with that, he also repeatedly brings Falstaff and the lord chief justice together—both men difficult to deal with. He makes old Jack work. In the face of Prince John's anger he can put on a bold front only with the help of the fabulous stroke of luck which delivers the rebel Coleville into his hands. It is difficult for him to direct his conversation with the chief justice, who does not relax his dry objectivity for one moment, into channels favorable to himself; nevertheless he does so happily; finally, his second encounter with this earnest, serious man,

whose incorruptible loyalty and conscientiousness is, in the sphere of court life, *cosa rara*, constitutes a continuous triumph of his philosophy over the seriousness of life. The poet leaves worthy but tedious virtue shamefully in the lurch and assures every conceivable advantage to gay levity, which in common with the ideal world stands above the material. Every word in this scene (II.i) is a master-stroke, the scene itself perhaps the crown of the whole Falstaff comedy.

R. G. WHITE (*Studies in Sh.*, 1886, p. 30): The greatest Falstaff is that of the Second Part. He is in every trait the same as he of Part First; but his wit becomes brighter, his humor more delicate, richer in allusion, and more highly charged with fun; his impudence attains proportions truly heroic.

BOAS (1896, pp. 276 ff.): As the play progresses, [Falstaff] gradually sinks lower and lower. The scenes in which he appears in Part II have lost much of the earlier Bacchanalian brilliancy. We feel the atmosphere grow ranker as we see Falstaff arrested for a beggarly debt at the suit of mine hostess of the tavern, or cuddling Doll Tearsheet and courting her for busses! Even in his intercourse with Justice Shallow, Sir John's rapacity appears in a more undisguised and cynical form than before: 'If the young dace be a bait for the old pike, I see no reason in the law of nature, but I may snap at him.' Yet to the end Falstaff exercises a fascination even over his victims. ... Therefore when Pistol brings the news that the old king is dead, Sir John has reason to think that Harry the Fifth will be to him all that Prince Hal has been, and that the laws of England are now at his commandment. He is sternly and speedily undeceived. ... Falstaff had laughed conscience out of existence, but at his heart, unknown to himself, there lurked one vulnerable spot—his affection for his 'tender lambkin,' sweet Hal. Through that spot he is now mortally pierced, and hence it is that the new king's attitude seems harsh and ungenerous. But it is founded upon an imperious necessity. Falstaff's whole career has been an attempt to defeat moral laws and facts by the resources of infinite humour, while Henry's main characteristic is his loyal, instinctive fidelity to those very facts and laws. ... Yet while we feel that Falstaff meets with a just condemnation, we find it difficult to part with him for ever. There is in every man, however strenuous and serious, a touch of Falstaff, a germ of rebellious temper against the stern immutability of moral law, and a longing for a world with a less remorseless logic of facts than our own. It is this instinct that makes us lenient to Sir John; and that Shakspeare himself wished us not to think unkindly of him at the last is evident from the pathetic account of his death by Mistress Quickly in *Henry V.*

BRANDES (1898, i. 218): It is unmistakable, however, that while in the First Part ... Shakespeare keeps Falstaff a purely comic figure, and dissipates in the ether of laughter whatever is base and unclean in his nature, the longer he works upon the character, and the more he feels the necessity of contrasting the moral strength of the Prince's nature with the worthlessness of his early surroundings, the more he is tempted to let Falstaff deteriorate. In the Second Part his wit becomes coarser, his conduct more indefensible, his cynicism less

genial; while his relation to the hostess, whom he cozens and plunders, is wholly base. In the First Part of the play he takes a whole-hearted delight in himself, in his jollifications, his drolleries, his exploits on the highway, and his almost purposeless mendacity; in the Second Part he falls more and more under the suspicion of making capital out of the Prince, while he is found in ever worse and worse company. The scheme of the whole, indeed, demands that there shall come a moment when the Prince, who has succeeded to the throne and its attendant responsibilities, shall put on a serious countenance and brandish the thunderbolts of retribution.

AINGER (1905, i. 140 f.): Out of a broken-down Lollard, a fat old sensualist, retaining just sufficient recollection of the studies of his more serious days to be able to point his jokes with them—the wand of a greater enchanter brings before us this complex and absolutely consistent creation of the fat knight, fertile and absolutely unscrupulous in resource; brilliant in wit; making capital out of all his failings; turning, as he says, “even diseases to commodity”—the most brilliant figure even in Shakespeare’s own gallery of humorous portraits. And yet all through it we shall trace the quarry out of which it was hewn, the grain of the original stone which Shakespeare’s chisel shaped into its perfect form. I wonder if it has ever struck you how, running through the whole creation, is this thread of the perverted Puritan—of the man whose memory, and perhaps uneasy conscience, is always recalling to him the religious phraseology and topics of his youth.

JOHN PALMER (1914, pp. 27 f.): Falstaff is the most vital expression in literature of man’s determination to triumph over the vile body. Fatness is in a high sense the first and last joke of this immortal creature. The laughter he inspires is companionable laughter of all who wear the fleshly impediment. Shakespeare has emphasised in Falstaff through every scene wherein he figures the comic disparity between his vast bulk and his nimble spirit. He has submitted Falstaff to every indignity that flesh is heir to. Yet we laugh inexhaustibly at this compound of villainous diseases. Falstaff’s reputed cowardice, his misadventures with the merry wives, the shifts to which he is put, the pits into which he is thrust—these are Shakespeare’s way of emphasising yet further the contrast between Falstaff the merely fat old man and Falstaff the fertile and delectable wit. In him we unconsciously see the image of all mankind as a creature of divine intelligence tied to a belly that has to be fed. We see in Falstaff quick resource in a heavy person; miraculously deft wit and a spirit unquenchable in clay that would have cumbered and thwarted a less vital being. Falstaff is the image of our triumph as an angel over our body of the beast.

SHERMAN (1919, pp. 56 f.): We do not take the worser part of Falstaff’s nature seriously, because his author keeps him from taking himself in any aspect seriously. His wit is vagrant, his impudence is shifty, his insight—the real substance in the man—is shadowy. When he does his best, he seems hardly to have assayed at all. ... But should not Falstaff have known better than to suppose Hal would not vindicate the honor of his office?

MONAGHAN (*S.P.* xviii, 1921, pp. 353 ff.) argues that Falstaff is based on Derrick in *The Famous Victories* and on Tarlton's acting of the part.

ANON. (*T.L.S.* 30 Aug. 1923, pp. 561 f.): It would be hardly too much to say that in the second part Falstaff is rather carried on than recreated. He holds his own when there are new comic characters about him. He seems himself to derive life from the vivification of Mistress Quickly and Doll, and from the new birth of Shallow and Silence. He has become, in fact, something of a vampire: a Moloch whose veins must be filled by the blood of fresh children of Shakespeare's imagination. Partly through the transferred vitality of these, partly in virtue of the radiant afterglow which persists from the first part, we incline to see him as the same Falstaff, enwrapped in the same rich cloud of glory. But he is not. He has his moments of indubitable inspiration, but he is in a decline. The King has not yet "killed his heart"; but Shakespeare has. His creator has begun to tire of him.

For that—if we drop metaphors and remember that characters are not men, even though they may be more than men—is the meaning of what we have called Falstaff's vampirism. Shakespeare can only maintain his interest in him, as it were, at one remove; to enable himself to go on writing comic scenes in which Falstaff can be kept afloat he has either to expand characters that existed in outline only or to invent new ones. In the tavern scene it is the richly matured Mistress Quickly—first mother of that great succession of comic Cockney landladies and charwomen which ends with Mrs. Jupp—and Pistol ... who carry the thing through. And even in the shameful abuse of the King's Press in Gloucestershire it is Shallow and Silence and the rich procession of Mouldies, Warts, Feebles, and Bullcalves who bear Sir John's banner high. Falstaff is no longer the executant, but the impresario. We remember his past triumphs and are content, and when he comes forward to the front of the stage to take his benefit with a monologue on the virtues of sherris sack, we are ready for a moment to swear he is as good a man as ever he was. But our heart misgives us; we have a premonition that the end is near.

... If [Shakespeare] had wanted to depict, in obedience to "stern dramatic necessity," the degeneration of Falstaff, he could have done it, no doubt; but he would have done it in a different way. For, after all, it is not Falstaff's morals we are dissatisfied with in this Second Part—they would be rather odd people who should form any great expectations of them—it is his weakened vitality as a created character, the dilution of his richness. In point of morals, surely, the Falstaff of *Part II.* is not by one fraction of a commandment the inferior of the Falstaff who in *Part I.* was dropped new-born into the world's consciousness. ...

The fact is that a truly comic character cannot degenerate morally, for he moves completely outside the kingdom of moral law. He can decline creatively, and quite frequently that creative decline is accompanied by a moral advance. Gogol's Tchitchikov is a good case in point. And altogether, as Charles Lamb quite properly argued, the application of the moral judgment to comic heroes is merely a way of blinding ourselves to their real significance. So we are on our guard when Mr. Cowl tries to whitewash the Falstaff of *Part I.* ... It is not even particularly true, even if we grant the point of view. If Falstaff's acts are venial in *Part I.*, they are, if anything, rather less serious

in *Part II*. Abusing the King's press was always a triviality for those who had the opportunity of doing so. To get yet another ten pounds out of Mrs. Quickly—was that a crime when the lady herself condoned it? To borrow a thousand pounds of Justice Shallow, of which the lender would never see even five hundred back again—if Sir John had nothing worse than this on his conscience, Mrs. Quickly was right in saying, "Nay, sure, he is in Arthur's bosom." And, so far from being presented in a uniformly unfavourable light, he is represented as having gained, and somehow as having deserved, the loyalty both of Doll Tearsheet and of Mrs. Quickly. ...

No, it would be truer to say not merely that Shakespeare was not engaged in *Part II*. in presenting Falstaff in a uniformly unfavourable light, but that he was trying at moments to make amends for the creative injustice he was doing to the creature of his imagination. The injustices were two: first, Falstaff had to be produced again when Shakespeare was not in the mood for him; second, and more important, Shakespeare had involved him in a catastrophe that was inevitable. A being who belonged to the ether of pure comedy had to be brought back into the world of fact and history. He was bound to languish and die. No one can doubt that Falstaff, at his birth, was beloved of his begetter. Since his penultimate sufferings were not to be avoided, Shakespeare would at least see to it that he made a good end. And the way to that good end is being patently prepared in *Part II*.

PRIESTLEY (1925, p. 90): It has been said, more than once, that Shakespeare, realising that his Falstaff of the First Part is too engaging and that we must be ready to approve his final rejection, deliberately blackens him in the Second Part. This is a mistake. Absurd as it is to act the magistrate with this great comic figure, drawing up a list of his misdemeanours in the order of their importance, we have only to think of the action of the two parts to realise that there is nothing in the theory. Falstaff's gravest offence is probably the one which first shows him in action, the highway robbery. What Shakespeare did do, towards the end of the Second Part, was to emphasise the fact that Falstaff as a companion and confidant of a serious ruler was impossible, a fact that was obvious throughout but perhaps needed to be emphasised in order that the issue should be clear. When Pistol rushes in with the great news and Falstaff talks as if the realm were already in his pocket, it is plain that disaster is imminent.

COLLINS (ed. 1927, p. xxviii f.): [Falstaff] regards nothing really seriously; his capture of Colevile is as much a joke to him as it is to the audience, he views Shallow as a means of providing laughter for the Prince as well as of providing money for himself. ... His complete detachment from life as the serious people live it is seen from such remarks as those on security (I.ii.41), on the rebels' need of soldiers (I.ii.71), on Feeble in retreat (III.ii.270), on Shadow as a mark for the enemy (III.ii.268), and on his own manner of betting (I.ii.176). There is no wonder that the practical men of this world regard him as a "great fool"; and it seems to be with a half humorous intention that Shakespeare sometimes represents him as a person of consideration, as when he is mentioned among the dead in the false report of Shrewsbury, when the captains knock at

all the doors to ask for him or when Coleville yields at the mere terror of his name!

For otherwise in the real world he seems helpless, as well as mischievous; his recruiting is a farce, he comes too late for the battle and is reproved by Prince John, and though he loves the Prince with a pathetic faith he so misunderstands him on his serious side as to think that his rejection is only a pretence, and that he will be sent for later; even Justice Shallow has a better eye for fact (v.v.94).

It is precisely this that at the end gives Falstaff a touch of high tragedy. The Prince being what he is, Falstaff's rejection is inevitable; but his reaction to it is that of a bewildered child. His "Master Shallow, I owe you a thousand pound" is the same half-crazed clutching at a straw as Lear's "Pray you, undo this button"; the King had in reality "killed his heart" (*Henry V* II.i.85), and after he left the stage at the end of *Henry IV*, Shakespeare must soon have realised that he could not by any possibility return.

DUTHIE (*Queen's Quarterly* xxxviii, 1931, pp. 498 ff.): The reader's Falstaff is an entity, all incongruity smoothed away. Shakespeare's Falstaff is that never-completed thing which was in process of "becoming" so long as Shakespeare was in process of writing: Shakespeare's Falstaff is fluid, with possibilities as wide as Shakespeare's ranging thoughts.

Regard the thoughts objectively, and the fact stands clear that here is no harmony. No longer need one say that Falstaff's capacious stomach is in keeping with his capacious mind, when it is so evident that his cowardice is not in keeping with his courage. Who will deny that Falstaff loved his Prince? But this does not explain why he sponges off him, uses him for his own material advantage, and slanders him behind his back. This bolting-hutch of beastliness was no Adonis. But this does not explain why he can bring tears of affection to the eyes of a trollop. ...

... [502] our dramatic impression need not contain a judgment of Falstaff's conduct, nor even the desire for a judgment. *The breadth of possibility directly assists the illusion of the breadth of humanity.* ...

... [504] Here is at least the partial cause of that extra breadth of humanity which Shakespeare suggests in his Falstaff. Contrive a character in which the elements of both cowardice and courage are so represented that the contradiction, while it exists, never besieges the attention, and all unnoticed you have stretched the gamut of rational possibility. There, if ever, you have the illusion of the yet-uncalculated human personality.

DRAPER (*R.E.S.* viii, 1932, pp. 423 f.): Quite contrary ... to the views of Tolman and Bradley, Falstaff's character to an Elizabethan would seem somewhat to improve in Part II and in *Merry Wives*; for the license of the latter plays might be more easily condoned than the poltroonery of Part I.

... [Shakespeare] aimed at contemporary realism with a lambent play of laughter. Not only Falstaff but his confederates are soldier-types of the period ...; and Falstaff himself, who seems to represent the old military aristocracy run to seed, the foil of Henry V, in whom the Elizabethan saw epitomised the Golden Age of valour. Perhaps in Falstaff and his crew Shakespeare

wished to satirise, by contrast with this Golden Age, the decadence of his own times ...; but his touch is too light for satire, and his attitude too genial; and so the present writer would rather think that he aimed merely to depict men and things as they are, "to show virtue her own feature, and scorn her own image, and the very age and body of the time his form and pressure."

Miss SPURGEON (1935, pp. 377 ff.): I do not think it is fanciful when I say that [Falstaff's images in the two parts of *Henry IV*] indicate a change in the character of the fat knight. ...

[379] I do not think it is mere chance that Falstaff's images in [2 *Henry IV*] show less trace of genuine feeling, cultivation and reading, and partake more of grotesqueness and ribaldry than in the first part. Witty they always are, ... but I believe that, in the course of the two plays, Shakespeare definitely pictured a certain deterioration of spirit in the fat knight which is subtly reflected in his images.

One may compare, *e.g.*, the charm of tone of his jesting reference to romance and the moon (1 *Henry IV* 1.ii.22 ff.) with the roughness of his semi-satirical threat ... to Prince John, that if his valour be not recognised he will have a ballad made to commemorate his deeds [IV.iii.49-55].

As in the first part, the only two biblical images are his [1.ii.34-5, 120] and he alludes to Shallow as a 'Vice's dagger', but otherwise, with the exception of his calling his tailor 'a whoreson Achitophel', we find in his images in 2 *Henry IV* no references to books or drama, chivalry or painting.

On the other hand, there is quite a number of grotesque—and if not 'unsavoury' then of rough and somewhat coarse—similes [1.ii.34-5, 44-7]. His pungent pictures of Shallow's temperament and appearance and of Bardolph's face (II.iv.335-7) are also of this nature.

The brilliant flashes of wit which light up a whole scene are in the second as well as the first part, as when he describes himself walking in front of his diminutive page [1.ii.11-3] or selects Shadow as the ideal soldier [III.ii.269-70]; also his inimitable touches of vivid description, as [v.i.89-90]; but there is no sustained, good-humoured, sweet-flavoured wit of the quality of the immortal scene in the Boar's Head Tavern when in King Cambyse's vein he plays the part of the king reproving his erring son.

B. THE KING

[See also Variorum 1 *Henry IV*, pp. 469-72.]

SCHLEGEL (1808; tr. 1861, p. 424): [The king's] character is admirably sustained throughout the three pieces in which he appears. We see in it that mixture of hardness, moderation, and prudence, which, in fact, enabled him to secure the possession of the throne which he had violently usurped; but without openness, without true cordiality, and incapable of noble ebullitions, he was so little able to render his government beloved, that the deposed Richard was even wished back again.

MÉZIÈRES (1860; 2 ed., 1865, p. 215): Bolingbroke's most remarkable trait of character is the union of a propensity to meditation, which is not the dupe of outward appearance and which unfailingly tends towards philosophical con-

clusions, with an indefatigable activity which, though aware of all obstacles and of the uselessness of effort, nevertheless goes right on without flinching. The same man is rarely a thinker and a man of action. Bolingbroke does not cease to behave like a king when he meditates like a philosopher.

GENÉE (1872, pp. 199 ff.): The character-portrait of King Henry would certainly be quite defective if any one of the three plays in which he appears before us were lacking. ... [200] In the third play (*2 Henry IV*) we see the man engaged in most painful strife with the ruler. Henry's more and more clouded frame of mind remains incessantly filled with painful mistrust of his own son; until in the end—after he has purged his conscience—he can at least die in the knowledge that the peace and welfare of the state will not be endangered by his death. This end of a character so often veiled from our view shows us the picture of a soul of deeply touching meaning. Already in the first play we found him occupied with the thought of a journey to the Holy Land. And again in this third play we hear him speak with a special longing of this undertaking, the realization of which the civil discords have prevented and from which he is in the end withheld by death. This longing itself shows us at the same time that the fundamental disposition of this greatly gifted man is by no means entirely cold and hard. It is true, as he himself admits to his son, that he wished also to use this pilgrimage to deter the great nobles of the kingdom, by such employment, from the inclination towards internal quarrels and uprisings. But the constant recurrence of this longing towards Palestine, and just in his most profound moods, lets us see something of his spirit. There he had to fight out the tragic conflict of a man of high calling who, in the discord between his great capability and the ambitions which it called forth, strove in vain after true harmony and the requisite justice among men.

DOWDEN (*Sh., a Critical Study*, 1875, pp. 208 f.): [The king's] life never knew repose and refreshment. The incessant care and labour of his mind went on day after day, night after night. He has no exultant faith in God, no strong reliance upon principles. Every future contingency must be anticipated and provided for by policy. Henry can never rid himself of cares; can never for an hour let things be, and join in the wholesome laughter and frolic of the world. And accordingly, in spite of his energy and strenuous resolution, seasons of exhaustion and depression necessarily come. Sleep forsakes him; he summons his councillors at midnight; he broods over the rank diseases that grow near the heart of his kingdom. He longs inexpressibly to read the secrets of futurity. He can hardly sustain himself from sinking into discouragement and languor [III.i.48–59]. But the thought that such things as these are necessities of human life restores Henry to himself. "I am sworn brother, sweet, to grim Necessity," exclaimed King Richard II to his queen, "And he and I will keep a league till death" [*Richard II* v.i.20–2]. Henry does not personify Necessity, and greet it with this romantic display of fraternity; but he admits the inevitable fact, and the fact is something to lay hold of firmly, a support and resting place,—something which reanimates him for exertion. [III.i.96–100.] His faculties are firm-set and re-organised and go to work once more.

BOAS (1896, pp. 264 ff.): The rebellion ... crushed, ... Henry sits more firmly

then ever on the throne. But not for one moment has he the ease of mind which might have been the portion of either a better or a worse man. Throughout the political convulsion he has been haunted by the bitter thought of his eldest son's misdoings, which his irritable conscience interprets as the retribution upon his own sins. And what rankles most is the apparent similarity of Prince Henry's conduct to that of Richard ... The view is short-sighted but natural, and Henry, whose own claim to the throne is founded upon personal fitness and not upon descent, mourns that his son is merely 'the shadow of succession' [*1 Henry IV* III.ii.99]. The statesman trembles for the future of his kingdom under such keeping, but the father's heart bleeds with a yet keener pang. ... [265] With this characteristic legacy [IV.v.231-2] he passes from the scene where he has been so masterful a figure. A man of the world in the fullest sense, he has known how to wield worldly forces and to win worldly rewards. Not honour, but self-interest has been his guiding principle, yet the interest of the sagacious statesman has coincided at many points with that of his country. The usurper has been in no way a tyrant, yet his heart has been lacerated by not a few of those unseen stripes and scars which, according to the famous Tacitean description, are the tyrant's portion. For it is one of Shakspeare's great though unobtrusive triumphs to have shown in Bolingbroke's career that material success, exclusively pursued, turns to bitterness even in the hands of those best equipped to achieve it.

BRANDES (1898, i. 239): Throughout this Second Part, the King, besieged by cares and living in the shadow of death, is richer in thought and wisdom than ever before. What he says, and what is said to him, seems drawn by the poet from the very depths of his own experience, and addressed to men of the like experience and thought. Every word of that first scene of the third act is in the highest degree significant and admirable.

BÜTTNER (1904, pp. 89 f.): As we read the play, what involuntarily draws us to the king's side is the striking assurance with which this king conducts himself, the self-sacrificing devotion with which he defends his house and his country against the rebels. On the side of the insurrectionaries all is vacillation. There are no troops eager to fight and no trustworthy leaders. Among the latter there are always differences of opinion. On the king's side we find the very opposite of all this. Henry himself is in complete control. He gives his commands with the utmost decision. With a steady eye he looks over the situation and makes his arrangements, which no one is able to criticize. Whatever he commands is recognized as sufficient and is promptly executed. He himself is always informed of everything and better than his advisers. ... To achieve success, he shirks no pains. In the middle of the night we see him discussing state business with his councillors.

COLLINS (ed. 1927, pp. xxv f.): Although in time the Second Part follows closely on the First, the King seems to some extent to have changed. Throughout the play he is sick and harassed and appears much older than in the First Part. He is no longer the Henry who contrived the bold rebellion against Richard or who crushed the rebels at Shrewsbury; he is almost entirely passive, and on the whole a pathetic rather than a commanding figure ... At the

end, when the rebellion is crushed and one piece of good news after another is brought to him, the good news merely increases his depression.

His remorse for the way he acted in compassing the crown is more deeply felt than in the First Part, and is the real spring of the suspicion which throughout both plays is a dominant element in his nature. His suspicion of others is really the reflection of his deep distrust of himself. ...

His last speeches to the Prince are not meant to give the impression of a man at peace with the world. His old craft and double-dealing are still with him, in the advice he gives the Prince to divide his enemies by busying himself with foreign quarrels, and even the project of the Crusade which he had cherished throughout his reign is shown at the end to have been partly directed against the objects of his suspicion at home.

Frl. HENNEKE (*Jahrbuch* lxvi, 1930, pp. 127 f.): In 1598-9 Shakespeare continued the history of Henry IV. Here too the wrong done King Richard by Bolingbroke is not concealed. Rebellion and unrest are still King Henry's lot. The recollection of the deposition of Richard troubles the new king. That Bolingbroke in possession of the throne he had striven for ruminates uneasily on the deed shows that Shakespeare did not see in Henry IV an Elizabethan Machiavelli like Richard III, who is nothing but a usurper greedy of power. In the chronicles and in *The Famous Victories* there is nothing of the problem of the usurper Bolingbroke, who hopes to palliate his usurpation by calling it a "political necessity" [III.i.75-7]. This reminds one of Machiavelli, who, speaking of the new ruler who has gained his throne through merit (*Principe*, chap. 6), says that he has fortune to thank no more than opportunity, that his greatness, however, recognized opportunity and seized it, that he is permitted to use evil means to attain a good end, that, animated by *virtù ordinata*, he may break the law for reasons of state. It is not possible, however, to suppose any direct influence upon Shakespeare of true Machiavellianism and the idea of the necessity of the state. Perhaps Shakespeare had some inkling of the current of this new doctrine of the power of the state. Nevertheless Henry IV is no pure Machiavellian. He does not know how to resolve the conflict between moral conduct and the evil deed which the necessities of the state demand. Shakespeare's Henry IV perceives that he has gained his kingdom wrongfully. He suffers so keenly under his new honors that he envies his poorest subject his peace [III.i.32-3]. At the height of his success he feels like the rich "that have abundance and enjoy it not." In the sources there is nothing of the atmosphere that surrounds the life of Shakespeare's Henry IV with an oppressive sense of guilt. The depression which overtakes Bolingbroke shows the movingly tragic depth of Shakespeare's usurper. ...

Shakespeare's history reflects many breaches of the English constitution and of the Tudor resistance against constitutional tendencies. Henry IV is the arch-traitor who transgresses "the law of treason," the king-hater whom the Elizabethans proscribed. As king *de facto*, however, he is the authoritative liege lord. Shakespeare does not conceal the tyrannical overthrow of the legitimate king and the politician's trespass in usurping the throne; nevertheless he approves the sensible view of the Elizabethans that the principal political conviction of the subject is to accept the king *de facto*.

C. THE PRINCE

[See also Variorum 1 *Henry IV*, pp. 457 ff. The data there collected and the authorities there cited also throw light on the historical basis of Sh.'s picture of Prince Hal. The story of his wild youth and reformation is also considered by J. H. WYLIE, *History of England under Henry IV* (4 vols., 1884-98), F. SOLLY-FLOOD, "The Story of Prince Henry of Monmouth and Chief-Justice Gascoign" (*Transactions Royal Historical Soc.*, n.s., iii, 1886, pp. 47-152), A. J. CHURCH, *Henry V* (1889), J. H. RAMSAY, *Lancaster and York* (2 vols., 1892), F. J. COLLINSON, "Judge Gascoigne and Prince Harry" (10 *N. & Q.* xi, 18 Feby. 1909, pp. 121-3), L. W. V. HARCOURT, "The Two Sir John Fastolfs" (*Transactions Royal Historical Soc.*, 3 ser., iv, 1910, pp. 50-62), C. L. KINGSFORD, "The Early Biographies of Henry V" (*E.H.R.* xxv, 1910, pp. 58-92), the same, *Henry V* (1910), *The First English Life of King Henry V*, ed. the same (1911), J. H. WYLIE & W. T. WAUGH, *The Reign of Henry V* (3 vols., 1914-29), Appendix Z², R. B. MOWAT, *Henry V* (1919), J. D. G. DAVIES, *Henry V* (1935). There is a convenient summary by BOWLING (1926, pp. 305-34).]

Mrs. GRIFFITH (1775, p. 236): Young men may learn from him never to be guilty of more vice, than the temptation to it might precipitate them into.

HERAUD (1865, p. 209): It is to be suspected that [Falstaff] deluded himself with the notion that, by like "participation" ["of society": see v.i.69-83], Prince Hal had been reduced to similar "semblable coherence:" but there was an innate royalty in the heir to the throne which preserved him from defilement, whatever might be the contact to which he consented while prosecuting for himself his early education in the great school of the world, with all its vices and all its perils.

DOWDEN (*Sh., a Critical Study*, 1875, p. 216): When Henry takes from his father's pillow the crown, and places it upon his own head, the deed is done with no fluttering rapture of attainment. He has entered gravely upon his manhood. He has made very real to himself the long, careful, and joyless life of the father who had won for him this "golden care." His heart is full of tenderness for this sad father, to whom he had been able to bring so little happiness. But now he takes his due, the crown, and the world's whole force shall not wrest it from him: [IV.v.41-50]. Here is no aesthetic feeling for the "situation," only the profoundest and noblest entrance into the fact.

FURNIVALL (ed. 1877, p. xlix): [By his father's sick bed] again he wins to him his father's heart. But surely by a bit of Falstaff-like cleverness, and want of truth. Compare his first speech to the crown, with his second giving an account of it to his father. But one part of that first speech he meant; that he'd hold his crown against the world's whole strength; and that was what King Henry wanted.

BULTHAUPT (2 ed., 1884, pp. 65 ff.): Shakespeare gives us besides [the

soliloquy in 1 *Henry IV*] in another place an example of the way in which the discord in the prince's breast must be handled in dramatic form in harmony with his essential character. I mean the incomparable second scene of the second act of Part II, in which something more than physical weariness and a bad case of the dumps is expressed. An intense earnestness, a wholesome melancholy is implied in every word, even every jest. ... [67] How this scene contrasts with the merriment of the waggishness with the drawer, with the delight in Falstaff's Munchausenisms. And when, in the wild tavern-scene, Peto appears and calls Falstaff away from the arms of his sweetheart into the battle, the prince suddenly pulls himself together in all earnestness, blames himself for having profaned the precious time, and gives the gallant Sir John, instead of a jest, as usual, only an unwilling "Falstaff, good night."

WARNER (1894, pp. 118 f.): Now, it has been too superficially argued that Prince Henry was so eager to secure the crown that he could not wait until he had assurance of his father's death; so indeed the king argued [IV.v.106-8]. But note how careful a psychologist the poet is. The emotions that stir the Prince, contemplating the wasted face of his dying sire, and the gleaming sign of royalty close to the head it had uneasily adorned, are natural to the finest shade of thought. He has no vulgar lust for what it symbolizes [IV.v.29-32]. He thinks his father dead [*ib.* 39-41]. He knows, too, how much more than Richard, his father valued the royalty for which the crown was sign and seal. He knew the plottings and contrivings that would ensue to challenge his own right to it. Surely he was no hasty bauble-loving roisterer, but his own father's son, who, as it were, with mechanical thoughtfulness, putting the crown on his head, says:

Lo, here it sets
Which heaven shall guard. And put the world's whole strength
Into one giant arm, it shall not force
This lineal honor from me. [*ib.* 47-50.]

These musings are entirely in the vein of his father's last charges to him, when once reassured that the son is not vulgarly anxious to put on the "polished perturbation."

BOAS (1896, pp. 271 f.): It is ... very characteristic of Henry that when we next see him after his great achievement, he should be confessing to exceeding weariness and to a desire for small beer. He has returned for a time to the old haunts and boon-companions, but it is partly to seek relief from sorrow at his father's sickness, which makes his heart bleed inwardly, but which he cannot confess without seeming a hypocrite. There is a final outburst of the mad-cap mood when, disguised as a drawer, he goes with Poin to the Boar's Head to catch Falstaff with Doll Tearsheet on his knee. But just when this frolic is at its height, he is summoned away by news of danger abroad, and we do not see him again till he enters the chamber of his dying father, and places the crown upon his own head. The incident was found by Shakspeare in Holinshed, and he could not well pass it over, but it scarcely heightens our conception of Henry. The haste with which he seizes on the symbol of royalty, immediately he thinks his father dead, is somewhat irreverent, and there is a touch of

sophistry in his subsequent plea for pardon. But no doubt is left of the nobly unfaltering spirit in which he will enter upon his new responsibilities. [iv.v. 45-50.] Henry feels that the crown comes to him by an inviolable title. As he declares to his father in the precious moments of mutual confidence which follow the final burst of suspicion [iv.v.239-40]. And when Bolingbroke at last passes in reality away, it is in the confidence of 'plain and right' possession that Henry mounts the throne: strong in this confidence he rises at once to the height of his great station.

BRANDES (tr. 1898, p. 236): When the new-crowned king will no longer recognise Falstaff ... he speaks out of Shakespeare's own soul. Behind the words there glows a new-born warmth of feeling. The calm sense of justice of the island king makes haste to express itself, and to refuse all further dallying with evil. He grants Falstaff a maintenance and banishes him from his presence. Shakespeare's hero is at this point a living embodiment of that earnestness and sense of responsibility which the poet, whom one of his greatest and ablest admirers (Taine) has represented as being devoid of moral feeling, held to be the indispensable condition of all high endeavour.

SCHELLING (1902, pp. 118 f.): But it is in his relations to his father that the true metal of Henry of Monmouth is most completely revealed. His frank acknowledgment of fault and his dutiful behavior under rebuke, ... his filial piety to the father who on his very death bed continued to misunderstand his son and wrong him in his judgment—all mark a character as unaffected as honest, as gentle as magnanimous. ... We have ever before us the very ideal of young chivalry, sound in body and trained to efficiency in arms, keen, provident, with a mind tempered to the elasticity of a rapier, tender of heart and unaffected, graced in every act with that simplicity which is born of true nobility and greatness.

S. A. BROOKE (1913, pp. 280 f.): Whatever their differences were—one thing was first with both [the king and the prince]—they were determined, at all costs, to secure their crown. On the means for that aim, the end of their last talk turns exclusively. They see one another clearly, in this last lonely converse; and it marks Shakespeare's careful art that even in the pity and pathos of this scene he is not led away by the sentiment of the moment to ignore the worldly craft in which their characters were at one.

At another point also he brings them together. Both are sorely troubled by the cares, the demands, the unrest of Kingship. This underlies the King's life; it kills him in the end. The Prince's apostrophe to the crown in [iv.v], his accusation of it as the murderer of his father, dwell on the same thought. He is full of it in *Henry V* before the battle of Agincourt. The Prince, however, is able for the strife, and assumes, with steadfast resolution, the crown and all its troubles. ... [281] Nevertheless ... the Prince feels the burden of imperial duties. ... Hence it is that Shakespeare has brought them both together very graciously in a common invocation to sleep, in the contrast they both make between the sleeplessness of a King and the unbroken rest of the peasant. ... [The prince's soliloquy (iv.v.25-35)] repeats the motive of the King's soliloquy in [III.i].

GUNDOLF (1928, i. 349 ff.): Both [his father and the crown] belong to him together: to him, his father is not a private person whom he, as his child, loves, bewails, or mourns—only the king. The sufferings of the bearer of the crown he feels both before and after as his own. He lacks that private and familiar tenderness—he is touched by the political fate of his father, by the incessant struggles and cares which he must share, and at the same time as he assures himself of the king's end he hardly thinks back to his own loss, only forward, certainly without covetous exultation, yet with the beating of the heart of a master, a heart ready for and capable of power, which responsibility and honor, burden and authority impose upon him. The poet emphasizes this new-born royalty that asserts itself as if it had impatiently awaited the moment of summons. The hearty traits of youth disappear therein, and the farewell, though a monolog, sounds more like a public funeral oration than like the grief of a son: [IV.v.41-4]. This is said rather than felt, less credible than the vibrant sentences spoken to the crown—one of the few places where the poet has not completely adjusted the conflict between humanity and heroism in his favorite or has scanted it as a concession to theatrical expediency. Furthermore, the taking away of the crown—a significant sign of the rapid assumption of kingship—is psychologically just as absurd and stage-symbolically just as full of meaning as Lear's partition of his kingdom or Hamlet's Hecuba-monolog: a spiritual condition or transaction should immediately be evident to the spectator as a visible and effective occurrence and therefore, contrary to ordinary truth to life, is expressed in words or gestures overcharged with meaning. Everywhere Shakespeare's plays give us this heightening of reality ... In some places, however, he creates the necessary scenic illusion not by means of simultaneous verbal spiritual spell, but by means of rational hints in the speech- and stage-management, so that one marks the intention because the stage-manager outruns the poet. ... The cruel but just rejection of Falstaff at the end and perhaps even the change from anger to civility in the interview with the chief justice also overemphasize, even if not so shrilly as the monolog in Part I, the difference between the common humanity and the kingliness of the hero, which elsewhere Shakespeare's keen poetic tact had kept in balance, and only Hal's usual charm and aplomb let us detect in such all too clear hints a certain uneasiness in his tirade, a damaging of his simple high-mindedness, which has no need of bullying menaces in order to command. For the sake of stage effect Shakespeare is here perhaps more explicit than his own feelings and the play required.

J. BAILEY (1929, pp. 129 f.): We are in danger of doing [Prince Hal] some injustice, especially in this democratic and non-moral age. ... But we must not let modern pacificism, equalitarianism, or dislike of the orthodox religious language which he uses more often than any other of Shakespeare's characters, prevent our seeing him as Shakespeare meant us to see him. ... And certainly it would never have occurred to him, as it does to many modern critics, to see anything disagreeable in Henry's awareness of the social gulf which lay between him and the company at the Boar's Head. To-day we may be inclined to think his language, even to his friend Poins, rather insolent and snobbish. But to judge the Prince fairly we must borrow Elizabethan and Shakespearean ears. A shrewd observer of human nature once observed to

me that perhaps the explanation of the ease with which Shakespeare caught and used the language and manners of the great is that there was in his day no notion of social equality. In our day, when a duke and an actor meet, both are a little uncomfortable and unnatural. Both are aware that they are not social equals, but the duke pretends to be unaware of it for fear of being thought condescending and the actor for fear of being thought a snob. Consequently they never get into real touch with each other. When Shakespeare met his patrons neither dreamt of an equality which was then not merely non-existent but absurd and inconceivable. The result was ease and understanding. The confessed and accepted barrier proved no barrier at all. However this may be, it is certain that for Shakespeare and all the men of his day it would not only be pardonable, it would be desirable, that a prince should not demean himself too freely to ordinary men. No one ever understood better than Shakespeare the real equality of men, or, as *Lear* shows, the unreality of the distinctions which separate a king from a beggar, and none of his characters practise that equality better than Henry V, as we see him talking to the common soldiers, laughing at his own plain features, desiring that poor creature, small beer. But no one entered more fully into the then at least as real inequality of men, accepted, used, valued, praised it.

PINK (New Eversley ed., 1935, pp. 5 f.): If Shakespeare intended Henry to be an entirely sympathetic character, it is difficult for modern audiences to regard him as such. We are suspicious of the element of calculation that from the first enters into his reformation; we wonder how much of the change is due to goodness of nature and how much to ambition. And we find it hard to reconcile ourselves to his treatment of Falstaff. ... It may well be, however, that the Elizabethans, with their different moral outlook, saw Henry in a more clearly heroic light. To them he may have seemed the ideal successful man of action who, with a keen eye to his own advantage, takes the nearest way to popularity and power, and is unhampered by sentiment in ridding himself of all impediments in his path.

D. PRINCE JOHN

TIECK (c. 1794; *Das Buch*, 1920, p. 244): Here Lancaster behaves in a manner full worthy of Richard III, and the spectator hates him. It is odd that the poet does not trouble himself to shield him from this hate. A strong indignation here falls on the entire party of the king, even on the king and his son Henry, and this the poet should by all means have avoided, for he does harm to the interest of his whole work. This cold wickedness is bearable only in Richard III ..., but one such single trait in Lancaster's character, quite nakedly represented, makes him altogether repulsive. In his plays Shakespeare very seldom commits blunders which bring about so glaring a disharmony. Here he has obviously neglected the serious part of his play for the comic.

CLARKE (ed. 1865, ii. 213): This sickening hypocrisy of daring to ascribe to Heaven so glaring an act of treachery and faithlessness is thoroughly in keeping with Prince John's cold-natured and treacherous character—as inherited from his oily, crafty father.

Miss WINSTANLEY (ed. 1918, p. 154): Holinshed ... makes Westmoreland guilty of the main treachery in entrapping the rebels. Shakespeare transfers the blackest part of it to Prince John, possibly because he wishes to point out the contrast between him and his hero—Harry.

COLLINS (ed. 1927, p. xxxii): [Prince John] is not meant to be a villain, in spite of his treacherous treatment of the rebels; and none of the other characters, except naturally the Archbishop, reprehends him; the King welcomes him with love in iv.v. He is a typical "Machiavellian" prince, overreaching his enemy, breaking faith where necessary, scorning his adversaries when he has outwitted them. The manner in which Prince John breaks his promise in spirit though not in the letter is essentially Machiavellian. The type ... is common in Elizabethan drama, and was on the whole admired; Shakespeare, if he does not admire him, at least accepts him, as a modern audience would not.

E. THE ARCHBISHOP

BÜTTNER (1904, pp. 86 f.): The archbishop of York is more than once severely censured because, as a spiritual person, he took part in the rebellion and misused his office in stirring up the people to insurrection against their rulers. These reprimands, to be sure, are levelled at him by adherents of the king, whom one would not expect to judge him altogether objectively. But the censure occurs so often and is uttered with such strength of conviction, the archbishop, when he seeks to justify himself, is always so strikingly refuted, that one cannot help getting the impression that Shakespeare sanctioned the charges made against him. The chronicle knows nothing of such censure. To it the archbishop is an honorable man, universally esteemed for his blameless life, to whom one allies oneself enthusiastically. His death was generally deplored and he was long revered by the people.

The archbishop's opposition to the king is of a much more ideal character in the chronicle than in the play. Holinshed (iii. 529) leaves no doubt that the archbishop joins the conspiracy only because he is really dissatisfied with the king's rule and because he recognizes Mortimer's claim. In Shakespeare, on the contrary, he takes part against the king chiefly because of a desire for personal revenge.

F. THE CHIEF JUSTICE

HUDSON (*Sh.*, 1872, ii. 77): The Chief Justice, besides the noble figure he makes at the close, is, with capital dramatic effect, brought forward several times in passages at arms with Falstaff; where his good-natured wisdom, as discovered in his suppressed enjoyment of the fat old sinner's wit, just serves to sweeten without at all diluting the reverence that waits upon his office and character.

DEIGHTON (ed. 1893, p. xxviii): But the poet is not content with showing us the Chief-Justice in his judicial aspect alone. His interviews with Falstaff are made the medium for bringing out—whether in accordance with history or not—a mellow humour and good-natured toleration that make his character

lovable as well as honoured. He is, of course, bound to reprove the old sinner, but even when he does so with severest accents, it is easy to see that he enjoys the frolic of the thing, and allows himself to lengthen out the scenes because, like all who are brought into contact with "plump Jack," he is unable to resist the charm of his witty buffoonery, and cannot for the life of it take him altogether seriously. On both occasions he sets out with the sternness of the judge, but is evidently glad that he has no official status to maintain, gradually relaxes the rigour of his sentences, and before the adieux are made, is no doubt glad to get away without compromising his dignity by the open betrayal of an enjoyment which he cannot but feel.

G. NORTHUMBERLAND

HUDSON (ed. 1852, v. 306): Northumberland makes good his previous character: evermore talking big and doing nothing; full of verbal tempest and practical indecision; and still ruining his friends, and at last himself, between "I would" and "I dare not," he lives without our respect and dies unpitied of us; while his daughter-in-law's remembrance of her noble husband kindles a sharp resentment of his mean-spirited backwardness, and a hearty scorn of his blustering verbiage.

BÜTTNER (1904, pp. 84 f.): Another indication of Shakespeare's aversion to the cause of the rebels is seen in the fact that he portrays the leaders in a very unfavorable light. His treatment of Northumberland shows this most clearly. In Shakespeare Northumberland twice breaks his word to his friends. In both cases the account in the chronicle furnishes no hint. The first time he feigns sickness (Ind. 40) and leaves his own son in the lurch, who is thereby defeated and killed. In the chronicle there is nothing about a feigned sickness; it states merely that Northumberland was unable to participate because of sickness. When the conspirators a second time rely on him, he lets them once more wait in vain, although, as he himself says, his honor was at pawn, and flies to Scotland to await a more propitious time. Here too the account given by the chronicle is completely altered. The chronicle states that, against Northumberland's advice, the conspirators came to grief through overmuch haste and that the earl fled to Scotland after the miscarriage of the insurrection. Of Northumberland's promising to join the others and then failing to appear nothing is said. When Shakespeare, contrary to the account of the chronicle, ascribes such craven behavior to a chief of the opposition against the king, we may conclude that Shakespeare recognized no right in the cause which he upheld.

H. SHALLOW AND SILENCE

TIECK (c. 1794; *Das Buch*, 1920, p. 238): In this play the poet had the happy idea to set a very lean and small man opposite the round and fat Falstaff in several scenes. This is Shallow. This contrast in outward appearance alone must create the greatest comic effect. Shallow is moreover slow and phlegmatic.

HAZLITT (*Lectures on the English Comic Writers*, 1819: *Works*, ed. Waller &

Glover, viii. 33): In point of understanding and attainments, Shallow sinks low enough; and yet his cousin Silence is a foil to him; he is the shadow of a shade, glimmers on the very verge of downright imbecility, and totters on the brink of nothing. 'He has been merry twice or once ere now,' and is hardly persuaded to break his silence in a song. Shallow has 'heard the chimes at midnight,' and roared out glees and catches at taverns and inns of court, when he was young. So, at least, he tells his cousin Silence, and Falstaff encourages the loftiness of his pretensions. Shallow would be thought a great man among his dependents and followers; Silence is nobody—not even in his own opinion: yet he sits in the orchard, and eats his carraways and pippins among the rest. Shakespeare takes up the meanest subjects with the same tenderness that we do an insect's wing, and would not kill a fly.

HUDSON (ed. 1852, v. 304 ff.): Aside from the humour of the characters themselves, there is great humour of art in the very bringing together of Falstaff and Shallow. Whose risibilities are not stirred up from the bottom, as he studies the contrast between the piercing sagacity of the one and the stupid vanity of the other? Shallow is vastly proud of his acquaintance with Sir John: Sir John understands this perfectly; and it seems doubtful whether he be drawn to the deep Shallow more for the pleasure he has in making a butt of him, or for the prospect of currying himself a road to his purse and "making him a philosopher's two stones."

One of the most irresistible spots in Justice Shallow is the exulting self-complacency with which he remembers his youthful essays towards profligacy: wherein, though without ever suspecting it, he was the sport and by-word of his companions; he having shown in them the same boobyish, pulpy-brained ambition as he now shows in talking about them. His reminiscences on this score are in the last degree diverting; partly, perhaps, as reminding us of a perpetual sort of people, some of whom scarce any one able to read can have failed to meet with. Another choice spot in Shallow is a huge love or habit of talking on when he can think of nothing to say ...; as when he refuses to excuse Sir John from staying with him over night. And his eloquence rises still higher, he lingers upon his words with a still keener relish, in the garden after supper. This ardent and enthusiastic caressing of his own phrases springs not merely from sterility of thought, but partly also from that vivid self-appreciation which causes him to dwell with such rapture on the spirited sallies of his youth. One more point about fetches the compass of his mind, he being in fact considerable mainly for his loquacious thinness. It is well exemplified in his fine appreciation of Sir John's witticism on Mouldy ... The rare critical powers which Shallow here brings into exercise would doubtless warrant the recommending of him as a model in criticism, but that his train of imitators is already so large. ...

One would suppose the force of feebleness could go no further than it does in Justice Shallow; yet it is carried several degrees higher in his cousin, Justice Silence. The habitual tautology of the one has its counterpart in the no less habitual taciturnity of the other. And Shallow's peculiarity herein may have grown partly from talking to his cousin, and getting no answers; for Silence has scarce energy enough to make answers, and when he does so, the answer is generally but an echo of the question. So that his immoveable taciturnity is

but the proper outside of his essential vacuity, and springs from sheer dearth of soul. The only faculty he seems to have is memory, and he has not life enough of his own to set even this in motion;—nothing but excess of wine can make it stir: so that it seems fairly questionable whether wine sets him a-thinking, or he sets wine a-thinking. He is indeed a stupendous platitude of a man; his character being poetical by a sort of inversion, as extreme ugliness sometimes has the effect of beauty, and fascinates the eye. And yet he has a son at Oxford, and a daughter just blossoming into womanhood, which strangely links him with our household sympathies. ...

[306] The conduct of Silence on this occasion [v.iii] lets us far into the style and spirit of old English mirth. We see that he must have passed his life in an atmosphere of song; for it was only by dint of long custom and endless repetition that so passive a memory as his could be stored with such matter. And the snatches he sings are fragments of old minstrelsy "that had long been heard in the squire's hall and the yeoman's chimney corner," where friends and neighbors were wont to "sing aloud old songs, the precious music of the heart."

C. E. BROWNE (*Fraser's*, n.s., xv, 1877, pp. 491 ff.): Of Silence we have little beyond the dry bones left. The conception of the dull clodpole nature—an admirable foil to Shallow's fussy humour—which undergoes such a grotesque transformation under the influence of the sack, is one that scarcely admits of realisation in print. It must have depended for its effect in a great measure upon the personal bearing and unwritten by-play of the actor. That the performance as inspired by Shakespeare met with early recognition and popularity we may infer from a passage in Jonson's *Every Man in his Humour*, where one of the dramatis personæ remarks of another that he is 'akin to Justice Silence.' Falstaff himself has given us the best portrait of Silence when he addresses him upon their first introduction as 'Master Surecard as I think,' which is a striking tribute to the preternatural wisdom of the Justice's countenance. In the entire range of dramatic literature there is nothing more original than this conception. ...

[496] Like Overbury's justice, [Shallow] 'speakes statutes and husbandry well enough, to make his neighbours thinke him a wise-man; hee is well skilled in *Arithmetike* or rates; and hath eloquence enough to save his two-pence. ... His travell is seldome further then the next market towne, and his inquisition is about the price of corne' ["A Country Gentleman," ed. Paylor, 1936, p. 15]. [Fn.:] Overbury was a native of the Shakespeare country, and probably drew the characters from his own neighbourhood.

COWL (ed. 1923, pp. xxviii f.): The justice of the peace was a common object for the satire of contemporary dramatists. He was represented on the stage as an embodiment of fatuity and ignorance of the law. His officiousness and exaggerated sense of the importance of his office were ridiculed; his venal or partial administration of the law was castigated unmercifully. The attributes that constituted the type, as accepted by the stage, are quintessentially present, though not over-emphasized, in Shakespeare's portraits of Shallow and Silence. These, while faithful to type, are at the same time extraordinarily individual and true to life. And the characters of the pair, built as they are

upon a common foundation of incapacity and folly, are discriminated with amazing happiness of invention and skill. ... [xxix] The portraits of Justices Shallow and Silence are inimitable. Where they engage in the dialogue, there is not a word that misses its effect or that does not contribute something to our knowledge of the character or of its "life-history."

PRIESTLEY (1925, p. 81): Except in years, [Shallow] is everything that Falstaff is not. ... [Falstaff] is a liberal helping of humanity ... Shallow, his contemporary, is the shadow of a lenten breakfast, ... and now that his wisp of a carcase and his wisp of a mind have entered into their winter, there is hardly anything left of him but a few bones, a mouthful of silly phrases, and an idea or two, kept together only by his notion of his own importance.

HERFORD (ed. 1928, p. xvi): Shallow and Silence ... belong to a type of comic character new with Shakespeare, but just then being exploited by Ben Jonson—the "fool" who is not, like Touchstone, a rustic with mother wit who has been at court, or even a country clown; but, like Jonson's Master Stephen, in *Every Man in his Humour*, a well-born simpleton.* Andrew Aguecheek was soon to follow. Their simplicity is drawn with a kindlier humour than Jonson's, and their immortal talk about "old Double" and the price of ewes creates with exquisite delicacy and feeling the atmosphere of rural or bovine habitudes which Falstaff invades with his dazzling plenitude of wit.

J. BAILEY (1929, p. 125); Then there are Shallow and Silence and the country folk, foils of a different sort; the stupidity of rural self-importance replacing the stupidity of city degradation. One feels that there is affection here in Shakespeare's picture of his country neighbours. ... There is in his satire no more contempt than kindness, and certainly no bitterness. No one could have painted the portrait of Shallow—so much smaller than Falstaff's, but perhaps even more absolutely convincing—without some liking for the sitter. He is a fool and a braggart, it is true, but, "Lord, lord, how subject we old men are to this vice of lying." And they must be indulged, Shakespeare seems to say, for "death, as the Psalmist saith, is certain to all." And yet indulged, too, in refusing to look in the direction of death's certainty and nearness: "How a good yoke of bullocks at Stamford Fair?"

FRIPP (*Sh.'s Haunts*, 1929, pp. 82 ff.): Shakespeare has drawn a local Squire, a caricature ... Justice Shallow's horizon is that of the Poet's country, from 'Woncot' and 'the Hill' (Woodmancote and Stinchcombe, at Dursley) to 'Barson' (Barcheston, 10 miles S.S.E. of Stratford, or Barston, 7 miles E. of Coventry), Tamworth (surely the original of 'Samforth' of the Quartos and 'Stamford,' too far afield, of the Folio) and Hinckley, near Bosworth. ...

[83] Save for his terms at Clement's Inn to qualify him for land proprietorship and magistracy, Robert Shallow is a country bumpkin, a little fellow of feeble intelligence, eking out by vain repetition of words his lack of thought, the *custos* of his county's rolls which he cannot read, writing himself absurdly

* This idea was first suggested by BAESKE (1905, p. 90). See also COWL (ed. 1923, pp. xxvii f.).

armigero. He lives on his memories of London, his audacities there in folly, his performance in *Arthur's Show* of the part of the fool, Sir Dagonet, his broken head at the hands of the famous John of Gaunt, and his remote connexion with the Court by his acquaintance with Sir John Falstaff. He is rich by inheritance and stinginess. In his vices when a youth he was parsimonious—his *bona roba* was poor Jane Nightwork in a windmill—and as an old tottering squire he keeps an eye on every detail of economy and expenditure ... He is too thrifty to drink too much. With his steward, Davy, and the rest of his servants he is on terms of cheap familiarity [v.i.69-73]. To his credit he is shocked by Falstaff's dealings with the recruits, and does not at once respond to Davy's pleading on behalf of William Visor against Clement Perks. By his oaths he belongs, indifferently, to the Old Faith. He is afraid of death. The bit of dialogue in which he mixes up worldly trivialities and the thought of Eternity [iii.ii.43-55] is tragic.

This solemn dread saves him from being commonplace. He cannot quite, like Autolycus, 'sleep out the thought of it'.

DRAPER (*Neuphilologische Mitteilungen* xxxviii, 1937, pp. 262 ff.): Shallow is probably typical of the average rural justice, and certainly typical of the Londoner's opinion of rural justices. ... [268] This Shallow is a study in fine ironic contrasts. ... [269] He is pompous before cronies and inferiors, but timid in the face of crime or danger; he closes one eye at the misdeeds of Falstaff, and both eyes at his own; he is an ambitious schemer browbeaten and gulled: such are the ironic contrasts of his nature. But the most subtle irony of Shallow lies, not in the play but in the audience, young barristers and justices-in-training, who doubtless, many a one, in course of years, himself must turn into a very Shallow—these Shakespeare, with astute artistry, has lured to laughter at their future selves, and, with a fine irony, has persuaded them to "exclaim", as Hamlet says, "against their own succession".

I. PISTOL

MRS. MONTAGU (1769, pp. 122 f.): Pistol is an odd kind of personage, intended I suppose to ridicule some fashionable affectation of bombast language. When such characters exist no longer any where but in the writings in which they have been ridiculed, they seem to have been monsters of the poet's brain. The originals lost and the mode forgot, one can neither praise the imitation nor laugh at the ridicule. Comic writers should therefore always exhibit some characteristic distinctions as well as temporary modes. Justice Shallow will for ever rank with a certain species of men; he is like a well painted portrait in the dress of his age. Pistol appears a mere antiquated habit, so uncouthly fashioned, we can hardly believe it was made for any thing but a masquerade frolic. The poets who mean to please posterity, should therefore work as painters, not as taylor, and give us peculiar features, rather than fantastic habits: but where there is such a prodigious variety of well-drawn portraits as in this play, we may excuse one piece of mere drapery, especially when exhibited to expose an absurd and troublesome fashion.

T. DAVIES (*Dramatic Miscellanies*, 1784, i. 293 f.): [Pistol is] a coward, who

talks big enough to frighten away fear. He is an excellent portrait of the sword and buckler men, or bravoos, of Queen Bess's days, who were ready to shew courage where no opposition would be made. These were the bullies in the houses of entertainment of our author's time. Pistol is a hero, where such as Bardolph, Nym, and Peto, are the underlings. He seems to be an obvious character; and yet it must be owned that no actor, however well instructed and judicious, has gained great applause in the representation of the burlesque and boisterous humour of Pistol since it was played by Theophilus Cibber. He assumed a peculiar kind of false spirit, and uncommon blustering, with such turgid action, and long unmeasurable strides, that it was impossible not to laugh at so extravagant a figure, with such loud and grotesque vociferation.

TIECK (c. 1794; *Das Buch*, 1920, p. 235): In Shakespeare's time there were a great many idle fools who posed as old soldiers and men of spirit, and a great many others who prided themselves on speaking everything they said in a new and unusual way. Ancient Pistol is of both kinds. Jonson exhibited this character again in Captain Bobadil in *Every Man in his Humour* and in Shift in *Every Man out of his Humour*. At that time it was also all the rage to be a poet; therefore many spoke constantly in phrases from the old tragedies or they fashioned absurd modes of speech themselves. This is a leading trait of Pistol; he will say nothing in a quite ordinary way. The tragic bearing and speech of Pistol, in contrast with his vulgar circumstances, produce the greatest comic effect.

THÜMMEL (*Jahrbuch* xiii, 1878, p. 11): Ancient Pistol ... is ... the universal bully free from all national coloring and as such stands closest to the general type of swaggering soldier of fortune, especially the strutting Capitano Spavento of the Italians.

In ... Pistol it is by means of hollow pathos, the bullying phrase as such, that the adventurer tries to impose on others, though naturally, to the amusement of the witnesses, he makes just the opposite impression. ... A creature with a shady past, possibly the discarded player of heroic rôles in a company of strolling players, a coarse alehouse ruffian, who impudently throws over his menacing looks and carter's curses the guise of the bearing of a man of honor, Pistol vents a bombastic chaos of hopelessly confused playhouse rant.

GRAF (1892, pp. 41 f.): [Shakespeare] split the *miles gloriosus*. Everything in him capable of raising him to the figure of a natural, jovial good fellow he allotted to Falstaff; everything distorted and repulsive he gave Pistol. ... Falstaff was completely individualized; all the traits of character of the *miles* were carefully adapted to his character—some refined, some left in their bizarre peculiarity, others entirely omitted. ... Pistol is entirely typical, with no attempt at individualization, quite the Capitano Spavento. In him everything is coarsened, the caricature of the *miles* even more distorted.

GOLLANCZ (ed. 1895, p. 171): Pistol has been likened to the character of 'the swaggering ruffian,' Centurio, in the famous Spanish play by Rojas called *Celestina*, which was translated into English by James Mabbe; and though

entered on the Stationers' Registers in 1598, the translation was not issued till 1630. It is more than probable that Mabbe was one of Shakespeare's friends; at all events, the dramatist may easily have read the English *Tragicke-Comedye of Celestina* in MS.

A. W. WARD (2 ed., 1899, ii. 124): Pistol ... has been compared by [J. L.] Klein ([*Geschichte des Dramas*,] viii. 916) to the Centurio in Rojas' *Celestina*, the earliest known specimen on the Spanish stage of one of its favourite types, and (ix. [97]) to the Soldado in Fernandez's *farsa* of that name. The former was not translated into English till 1631; but Klein thinks that Shakespeare might have seen the French or the Italian translation.

BRANDER MATTHEWS (1913, p. 127): [Pistol] has worn out his welcome to-day. ... [He] no longer appeals to our risibilities, in spite of the fact that he probably evoked more laughter when he was first seen than any of his fellows. Pistol is the Elizabethan variant of the stage-braggart, the boastful coward of Greek comedy who had come to life again in the Italian comedy-of-masks and a little later in English comedy. Shakspeare has freshened him up by putting in his mouth abundant parody of contemporary bombast. When Pistol made his first appearance he was particularly up to date; but unfortunately what is up to date soon becomes out of date. A jest's prosperity lies in the ear of him that hears it; and our ears have long lost their relish for this kind of Tudor humor. Pistol was contemporary, and therefore he has proved to be temporary only, as nearly always happens. He was founded rather in fashion than in nature, and his fantastic fooling is now wearisome.

Miss WINSTANLEY (ed. 1918, p. xxiii): Grouped around Falstaff are his amusing lieutenants. Here Shakespeare shows a temporary concession to the "comedy of humours" which had just become popular about this time (1598-1600), and of which Ben Jonson was the chief exponent. Pistol, Bardolph, the Hostess, Doll Tearsheet, Justice Shallow, and Silence are all examples of these "humours." Pistol, particularly, is a full-blown specimen; he is what Falstaff is not—a real coward—and, though his swagger and bluster can deceive for a time, he can be "put down" by anyone who takes the trouble—by Falstaff, by Fluellen, even by Doll Tearsheet, who soon gets the better of him in a scolding match. In his swagger and his arrogance and his pitiable surrenders Pistol resembles the coward of all ages and times; but he is marked of the sixteenth century by his peculiar playhouse rant. He is Shakespeare's humorous study of the effect of Elizabethan tragedy upon the "groundlings."

COWL (ed. 1923, p. xxxii): Pistol, a counterfeit captain, of disreputable life and antecedents, drunken, foul-mouthed, is yet an amusing rascal. He is a veritable live-wire, vivacious, voluble, with an apparently inexhaustible command of play-ends and theatrical rant, how acquired one can but speculate. His smattering of Spanish and his familiarity with Spanish military terms and with plays of the type of *The Spanish Tragedy*, are all perhaps part and parcel of the sham soldier's military pose, intended to suggest long service in the Spanish wars, or they may point to the possibility that Pistol may have had

a Spanish prototype. It has, indeed, been suggested that the character was modelled upon Guzman de Alfarache, the hero of Mateo Aleman's picaresque romance *Vida y hechos del Picaro Guzman de Alfarache* [1599]. Pistol has, however, little in common with Guzman, save roguery and a smattering of learning.

F. G. STOKES (1924, p. 259): Piston, a bully and buffoon, appears in *Solimon and Perseda* [c. 1590]. Piston has but little resemblance to Pistol: he does not rant, but indulges in comical perversions such as 'O extempore, o flores!' [The cowardly braggart Basilisco in the same play, as Stokes hints, is more like Pistol, but not very much. The florid style of Huanebango, in Peele's *Old Wive's Tale*, is closer to Pistol's, but Huanebango, of course, is not a 16th-century soldier.—Ed.]

PRIESTLEY (1925, pp. 72 ff.): [Pistol's] character is that of the common tavern bully of the period, a fellow who tries to make up for his want of courage and ability by his boldness of address, a mad moustachio'd, loud-voiced craven, whose scars are the marks of pots hurled in tavern brawls and of public beatings. This is a character that brags and swaggers his way throughout Elizabethan comedy, as much a formula as the roaring retired Indian Army major ... in modern farce. But Pistol differs from the other fellows of his class in the fact that he has a mode of speech all his own. Indeed, he is actually one of those comic characters that hardly pretend to real existence at all and are obviously nothing but grotesque shadows, figures from a comic day-dream. Pistol's type was common enough, but the Ancient himself is not of this world. He is a walking parody of dramatic high-falutin. ... [74] The comic *idea* in Pistol is very slight ...; it is his actual speeches themselves, which we could not possibly invent for him, that make him so funny; and for this reason there are many admirable persons, lacking the ability to taste, as it were, the absurdity of a phrase, who cannot enjoy Pistol. ... For all his passion for quotations, Pistol really has a style of his own, particularly when roused and in Ercles' vein. ... [75] It is his ability to reach the tragic height on the smallest provocation that makes him so ludicrous. ... Nothing less than blank verse, and blank verse at its wildest, will satisfy Pistol in a moment of excitement. ... [76] He is not a caricature of something in life, but of something in literature; his flesh is paper, and his blood ink.

G. B. HARRISON (*Sh. & the Theatre*, 1927, p. 77): Shakespeare ... was making fun of the rival house—the Rose—and of the Admiral's men who were then playing there under the leadership of Edward Alleyn. Ancient Pistol is no booklover, but a patron of the theatre, and when he misquotes *Tamburlaine*, he is thinking not of Marlowe but of his idol Alleyn; and so he stalks about the stage, giving a very fair imitation of Alleyn's best tragic style. ...

Cowl [*T.L.S.* 26 March 1925, p. 222] notes quotations from Chapman's *Blind Beggar of Alexandria*, Peele's *Battle of Alcazar*, Greene's *Alphonsus of Arragon*, in addition to the well known allusions to the *Spanish Tragedy* and *Tamburlaine*. All these plays were in the repertory of the Rose at the time when the two parts of *Henry IV* were written.

BOUGHNER (*S.A.B.* xi, 1936, pp. 236 f.): Pistol ... does not ... exhibit merely a stage poltroon's theatrical braggartism. On the contrary, he seems closely modeled after a common Elizabethan type, the roaring boy, whose characteristics he displays, and whose resort—the London tavern with its evil pageant—serves as his refuge. With Falstaff and his cronies, he forms a picture of the soldier-types of the period. He is not a gentleman like Falstaff; nor is he a gutter-snipe like Nym and Bardolph. As an old soldier, he must, like them, fight starvation with every resource, good or bad; but, unlike them, he would seem to aspire, in an age of social confusion and rapid social change, to advance his station. Even his gentlemanly affectations have their origin in the social whirligig, for the rise of the upstart from the tavern to the court, or his abasement from the proud status of the courtier and the gallant to the stealthy calling of a pimp, was a commonplace of an age when “the lady of the Strachey married the yeoman of the wardrobe”, and when a Malvolio confidently presumed to skip from the grade of chamberlain to become the consort of a countess. This evolution Shakspeare would seem to depict in Don Armado, in Sir Andrew Aguecheek, and in Pistol, who represents the elementary phase. In short, the rôle of Pistol reflects the actual London scene with a vividness sharpened at every turn by reference to contemporary life. Compact of the intense realism that permeates the plays, it is another instance of the mirror held up to nature.

J. THE PAGE

GERVINUS (1849-50; tr. 1875, pp. 333 f.); The poet and the truly careful friends of Falstaff have omitted nothing to keep him on the road to honour. ... They have withdrawn from him the coarse Bardolph, and have associated with him an innocent page of a nature yet sound, and not merely as *he* supposes to set him off by his diminutive stature, but to accustom him to more refined society. ...

But all this makes no impression upon Falstaff's insensible nature; all that the prince contrives for him dissatisfies him. ... [334] The little page, instead of being able to work upon him, is soon so far influenced, that although ‘there is a good angel about him the devil outbids him too.’

BAESKE (1905, p. 89) traces the theatrical ancestry of the page back through Moth (*Love's Labour's Lost*), Epiton (Lyly's *Endymion*), and Dobinet Doughtie (*Ralph Roister Doister*).

KELLER (*Jahrbuch* xlv, 1909, p. 215): The page is merely a repetition of Moth, the diminutive page of Don Armado in *Love's Labour's Lost*, which Shakespeare at that very time, 1597, had revised for a performance at court, so that the characters were naturally lively in his imagination. Thereby was his attention called to the amusing contrast which Moth would afford to the fat Falstaff. On this account the prince presented the little page to his old companion for the first time in the second part of the history, which was written just after the reworking of the early comedy.

Miss COULTER (*J.E.G.P.* xix, 1920, p. 80): Sometimes a subordinate rôle in

Latin comedy fell to a boy, whose pert retorts to questions ... and shrewd characterizations of other people in the play ... filled a gap in the action ... Falstaff's diminutive page ... belong[s] to this category, and slight as [is his] part, [his] relationship to the Plautine *puer* is unmistakable.

K. THE HOSTESS

BULTHAUPT (2 ed., 1884, p. 79): The talkative, fussy conduct of this excellent procuress in II.iv, her shaking, was only a kind of feminine opposition to the strength of the man to whose lot she falls in the end.

CANNING (1884, p. 137): The hostess apparently knows that her own charms, whatever they once were, have lost their attractions; for, though formerly wooed by Falstaff, as she declares, she now much prefers his money to his love, and is content to see her young friend Dolly inherit all the endearments of which she was once the alleged recipient. Dolly, however, has another admirer in a certain swaggering bravo called Pistol, who follows her to the tavern.

Miss HANSCOM (ed. 1912, p. xx): Mistress Quickly is at her best in this play, and sets a standard of loquacity and verbiage that has never been surpassed.

ROBERTSON (*Problem*, 1917, pp. 30 f.): In *1 Henry IV* we have simply a 'Hostess' of the Boar's Head, who is *not* named Mrs. Quickly, ... and she is 'an honest man's wife.' ... It is only in Part II that the Hostess becomes Mrs. Quickly. ... She becomes 'old Mistress Quickly,' either a widow retaining her maiden name or still unmarried; and in her talk with Doll Tear-sheet she reverts partly to the personality of the *Wives* [which Robertson thinks earlier than *2 Henry IV*], who makes fun for barren spectators by mangling words. After having Falstaff arrested for debt, she agrees, in an immortal scene, to marry him and sell household stuff to furnish him with money. Here she is the true Hostess of Part I: a little later she forgets her relation, becomes again the Mrs. Quickly of the *Wives*, presents Doll to her affianced, and, recalling that she has known him twenty-nine years, passes from the scene

ACHESON (*Sh.'s Lost Years*, 1920, pp. 204 f.): It is palpable that the characterisation of the hostess in *1 Henry IV*, in its original form, was not the same as that presented in the *Second Part* of this play in which she is represented as Mistress Quickly, an old, unattractive, and garrulous widow. ... [205] This divergence is evidently to be accounted for by the fact that *1 Henry IV* in its earliest, and unrevised, form was written ... during the estrangement between Southampton and Shakespeare in 1594, caused by the nobleman's relations with the "dark lady," that "most sweet wench," "my hostess of the tavern."

PRIESTLEY (1925, pp. 79 f.): Though she was scandalously plucked, she received as much as she gave; she had the company of the famous Sir John Falstaff, and though it is an excellent thing to have one's bills paid, to keep one's plate and tapestries from the pawnshop, to be accounted respectable and

stand well with Master Tisick, the deputy, and Master Dumb, the minister, it is even better to have the company, in his hours of glorious ease, of Sir John Falstaff.

L. DOLL TEARSHEET

RADFORD (1884; ed. 1887, p. 226): Falstaff's ... attachment for Doll Tearsheet lasted many years, but did not lead to matrimony.

Miss WINSTANLEY (ed. 1918, p. xxvi): Another admirable study is the character of Doll Tearsheet. She too is treated indulgently; there is nothing of the vast ironic bitterness which depicts Mrs. Overdone in *Measure for Measure*. Doll has her dignity, such as it is, and will not permit Pistol to insult her or even Falstaff to treat her too lightly. Like all the rest who associate with him—Prince John alone excepted—she feels the fascination of Falstaff; when he has to go away to the wars she weeps, with absolute sincerity, real tears; Pistol also pronounces the final epithet upon her when he tells us that she has paid the usual penalty of her trade.

Miss MACKENZIE (1924, p. 105): That warmhearted and entirely disreputable damsel [Doll Tearsheet], as Cockney as a Fleet Street sparrow, is no less of a triumph in the genre [than Mrs. Quickly.]

VI. IDENTIFICATIONS

[A number of the characters of this play have been variously identified with historical personages. Except for the identification of Shallow with Sir Thomas Lucy, which is treated with some fullness below, these ideas have not been widely accepted, and so it seems unnecessary here to record more than the bare facts of the various suggestions that have been made.]

Falstaff. On the relation of Falstaff to Sir John Oldcastle and to Sir John Fastolfe, see Variorum 1 *Henry IV*, pp. 447–57. On the identification of Falstaff with John Florio, Captain Nicholas Dawtrey, and Robert Greene, see the same, p. 457. LLOYD (apud Singer ii, 1856, v. 311) identifies Edmund Lambert, of Barton on the Heath, to whom Sh.'s father mortgaged some of his wife's property in 1578, as the original of "some of the roguery and some of the bulk at least" of Falstaff. ELZE (*Wm. Sh.*, 1876; tr. Schmitz, 1888, p. 151) suggests Henry Chettle as the original of Falstaff, and SARRAZIN (*Archiv* cxxiv, 1910, p. 65) suggests George Peele. NEWDIGATE (*London Mercury* xv, 1927, pp. 404 ff.) and CONSTANTIN-WEYER (1929, p. 25) suggest Sh.'s father. R. B. SHARPE (1935, p. 73) considers Falstaff, among other things, a lampoon on William Brooke, 10th Lord Cobham. On this notion see also ACHESON (1920, p. 216) and HOTSON (1931, p. 15).

Prince Hal. RÜMELIN (1866, p. 103) thinks it conceivable that Sh. had the Earl of Southampton in mind when drawing the character of the prince. ACHESON (1913, pp. 71 ff.) is certain. Miss WINSTANLEY (ed. 1918, p. xi)

says, "The character of Henry V may well have been intended as a compliment to Elizabeth by representing what she and everyone else would recognize as a kind of ideal portrait of her father as she had known him in her youth" (see p. 603). On the notion that the prince represents in some sort the Earl of Essex, see above, p. 604. CHARLOTTE G. BOGER (*Walford's Antiquarian* xi, 1887, pp. 25 ff.) thinks that the youthful escapades of Sir John Popham furnished Sh. with a model for those of Prince Hal.

The chief justice. NEWDIGATE (*London Mercury* xv, 1927, p. 405) says: "Sir Edmund Anderson [the lord chief justice of the Queen's Bench before whom William Burbage sued John Shakespeare in 1592] may have supplied William Shakespeare with his conception of the Lord Chief Justice in *2 Henry IV*". According to R. B. SHARPE (1935, p. 97), "the jesting of the Chief Justice with Falstaff is quite in character with what we know of the contemporary Chief Justice, Sir John Popham, a (partly) reformed highwayman".

Lady Percy. J. HUNTER (1845, ii. 54 f.) suggests Essex's sister, Lady Rich, as the original of Lady Percy.

Pistol. WYNDHAM (1898, pp. lxviii ff.), SARRAZIN (*Beiträge*, 1902, pp. 182 ff.), WINCKLER (*E.S.* xxxiii, 1904, p. 218), and MATHEW (1922, p. 184) take Pistol as a caricature of the playwright Marston. G. B. HARRISON (*Sh. at Work*, 1933, pp. 134 f.) suggests the actor Edward Alleyn as the original. R. B. SHARPE (1935, pp. 94 ff.) detects "a mysterious connection" between Pistol and Vice-Chamberlain Sir Thomas Heneage.

Davy. FULLOM (1862, pp. 136 ff.) finds the original of Davy in a resident of Stratford named Davy Jones.

Shallow. The notion that Shallow is a portrait or caricature of Sir Thomas Lucy of Charlecote, near Stratford, and that Sh. thus avenged Sir Thomas Lucy's persecution of him for a little matter of deer-stealing in his youth is best considered in relation to *Merry Wives* I.i.12 ff. There is nothing in *2 Henry IV* to connect Shallow with Lucy except the identity of the justice with the character of the same name in *The Merry Wives*: the alleged reference to the Lucy arms in Falstaff's "old pike" (III.ii.330) is an obvious misapplication of Falstaff's metaphor (see the commentary). Most writers who accept Lucy as the original of Shallow, but not all of them, attribute a satirical intention to Sh.'s delineation of the character in this play as well as in *The Merry Wives*.

The case for the identification rests entirely upon the tradition cited below, the passage in *The Merry Wives*, and the incontestable fact that the arms borne by Sir Thomas Lucy were "Vair, three luces hauriant argent" (CHAMBERS). Consequently it has not seemed necessary to quote the many writers who accept this identification, for all of them say exactly the same thing. The extracts below, therefore, consist chiefly of refutations of the majority opinion. The following, among others, more or less confidently assert the identity of Shallow and Lucy: SMITH (Var. '73, i. 194 f.), MALONE (ed. 1790, i. 192, 3d pagination), DRAKE (1817, i. 408), WHITE (ed. 1857-65, i. xliii f.), BRACEBRIDGE (1862), FULLOM (2 ed., 1864, pp. 136 ff.), FRENCH (1869, p. 90), ELZE

(*Wm. Sh.*, 1876; tr. Schmitz, 1888, p. 108), DOWDEN (*Sh.*, 1877, p. 20), BAYNES (*Encyclopædia Britannica*, 9 ed., 1886, xxi. 754), BOWDEN (1899, p. 138), LEE (*Life*, 1898, p. 29), HERFORD (ed. 1899, vi. 446), FIGGIS (1912, p. 298), MASSON (1914, p. 112), Miss WINSTANLEY (ed. 1918, pp. xxvi ff.).

RICHARD DAVIES (Corpus Christi College, Oxford, MS. 309, 1688-1708; Chambers, *Wm. Sh.*, ii. 257): much given to all unluckinesse in stealing venison & Rabbits particularly from Sr Lucy who had him oft whipt & sometimes Imprisoned & at last made Him fly his Native Country to his great Advancem^t. but His reveng was so great that he is his Justice Clodpate and calls him a great man & y^t in allusion to his name bore three lowses rampant for his Arms

ROWE (ed. 1709, i. v ff.): He had, by a Misfortune common enough to young Fellows, fallen into ill Company; and amongst them, some that made a frequent practice of Deer-stealing, engag'd him with them more than once in robbing a Park that belong'd to Sir *Thomas Lucy* of *Cherlecot*, near *Stratford*. For this he was prosecuted by that Gentleman, as he thought, somewhat too severely; and in order to revenge that ill Usage, he made a Ballad upon him. ... [xviii] Amongst other Extravagances, in *The Merry Wives of Windsor*, he has made him [Falstaff] a Dear-stealer, that he might at the same time remember his *Warwickshire* Prosecutor, under the Name of Justice *Shallow*; he has given him very near the same Coat of Arms which *Dugdale*, in his *Antiquities* of that County, describes for a Family there.

THEOBALD (ed. 1733, i. vii f.): It has been observ'd by Mr. *Rowe*, that, amongst other Extravagancies which our Author has given to his Sir *John Falstaffe*, in the *Merry Wives of Windsor*, he has made him a Deer-stealer; and that he might at the same time remember his *Warwickshire* Prosecutor, under the Name of Justice *Shallow*, he has given him very near the same Coat of Arms, which *Dugdale*, in his *Antiquities* of that County, describes for a Family there. There are two Coats, I observe, in *Dugdale*, where three Silver Fishes are borne in the Name of *Lucy*; and another Coat, to the Monument of *Thomas Lucy*, Son of Sir *William Lucy*, in which are quarter'd in four several Divisions, twelve little Fishes, three in each Division, probably *Luces*. This very Coat, indeed, seems alluded to in *Shallow's* giving the dozen White *Luces*, and in *Slender* saying, *he may quarter*. When I consider the exceeding Candour and Good-nature of our Author, (which inclin'd all the gentler Part of the World to love him; as the Power of his Wit obliged the Men of the most delicate Knowledge and polite Learning to admire him;) and that he should throw this humorous Piece of Satire at his Prosecutor, at least twenty Years after the Provocation given; I am confidently persuaded it must be owing to an unforgiving Rancour on the Prosecutor's Side: and if This was the Case, it were Pity but the Disgrace of such an Inveteracy should remain as a lasting Reproach, and *Shallow* stand as a Mark of Ridicule to stigmatize his Malice.

CAPELL (*Notes, Part the third*, 1780, sig. K3^v): We may imagine, [Falstaff] is (in this point) the poet's own representative; and Shallow that of the knight

[Sir Thomas Lucy], as well in this play [*Merry Wives*] as in a former [*2 Henry IV*], where we have had his picture already at fuller length: the allusion here to the arms plainly point out the owner, and the design of the poet.

HORN (1826, iii. 34 fn.): If Shakespeare, in his early youth, had committed a breach of the game laws ... and had been forced to flee because of Lucy's severity, it seems as if in later years he must have viewed the whole story in a comic light, for however broad a streak of delightful foolishness there may be in Shallow, there is no trace of the revolting severity which the legend (perhaps unjustly) imputes to Sir Thomas.

Mrs. STOPES (*Sh.'s Warwickshire Contemporaries*, 1897, pp. 19 f.): Shakespeare uses [Shallow] as a foil to [Falstaff's] bright parts (Act iii, scene 2). Each sees in the other a means to advance his private ends. Falstaff is a knight of good parentage and upbringing, and despite his rollicking ways, still in good society, once page to the highest nobleman in the land, known to be on familiar terms with the young Prince, and now sent in honourable command to the King's wars. Shallow, of meaner descent, of poorer upbringing, evidently a younger son of a younger son, had comparatively lately, either through law acquired at Clement's Inn, through labour, or through a late and unexpected inheritance from some far-off relative, received the honours of a 300-year-old family name and coat of arms, and had become possessed of property important enough to allow him to be appointed justice of the peace and Commissioner of Musters, a great rise in the world for him. But he wants to rise higher. He is not very wealthy even yet, though wealthier than he seems. Stern training in adversity had taught him to live sparingly, to consider the markets, and never to miss the chance of turning a penny. He is short of servants, and overburdened with petty economies and domestic supervision. Davy, his general servant, had been so invaluable to him through the eight years since he had come to his own as companion and economiser in the country solitudes of Gloucestershire that he was willing to pardon even the knavery of Davy's friends to secure Davy's allegiance. For Shallow's good fortune had come to him too late in life to suggest matrimony. He was a lean old bachelor, with a few rustic virtues. He was kind to the relatives that flattered him in his day of prosperity, as he flattered Falstaff, in a servile, mercantile method, laughing at poor jokes, and paying far-fetched compliments. He is honest apparently about wishing the King served with the best soldiers he could find. (It is Falstaff and Bardolph who secure £3 to free Mouldy and Bullcalf, and take away but three of the four men allowed them.) He is honest also in wishing to do well with his gifts. But he vilifies himself to suit his company. He boasts of a wild youth, and claims with the knight an acquaintance of half a century before, when he played mad pranks at Clement's inn. He had acted Sir Dagonet in Arthur's play there, the King's fool, the emblem of folly and cowardice. His folly and cowardice are contrasted with similar characteristics in Falstaff, the keener and more unscrupulous rogue. There is no conscious humour in Shallow. The audience laugh at him, not with him. He begs Falstaff to return to his house, so that he might go with him to court. Falstaff's soliloquy shows the whole situation. He could see to the bottom of Justice Shallow. "Every third word was a lie."

"At Clement's inn he was the very genius of famine, ever in the rearward of fashion," and "now hath this vice's dagger become a squire, and hath lands and beeves ... Now will I become acquaint with him ... and it shall go hard, but I will make him a philosopher's two stones to me." Falstaff symbolises himself as an old pike, snapping at one as foolish and ignorant as a young dace. He does return. Shallow's desire of court influence makes him hospitable. The form that his ambition takes is suggested in the song of his drunken cousin Silence,

"Do me right
And dub me Knight,
Samingo."

Knighthood was an honour of value in those days, not too easily attained, and even to Shallow's own mind, the difficulties of an unknown man like himself attaining it were justly rated. Pistol brings news of the King's death, and Falstaff, showing his intuition of his host's dream, cries "Master Shallow, my lord Shallow, be what thou wilt, I am fortune's steward; happy are they which have been my friends." Act V, Sc. 3. On the strength of this promise, we can see that Falstaff had got out of Shallow the thousand pounds he had begged in vain of the Lord Chief Justice. They had travelled together to town, were standing together as the young King passed to his coronation, were humbled and disappointed together, and carried off together to the Fleet. Every point in the picture is contradictory to the life and circumstances of Sir Thomas Lucy, except that of being a Justice of the Peace, as many another householder in England was. It may be that a love of archery and pride in his garden distinguished Sir Thomas, but these were common English tastes. It may be that he had a little habit of repeating his words as Shallow does, but it is not likely, and it is perfectly certain that Lucy's familiar oath was not "By the Mass." He had no memories of Clement's Inn, and, above all, he had always been wealthy, and, so to speak, had always been "Benedict the married man."

Mrs. STOPES (*Fortnightly Review* lxxix, 1903, pp. 319 ff.): If we could throw back our minds, without prejudice, into the close of the sixteenth century, and imagine ourselves laughing over the new character that Shakespeare had created as a foil to his wonderful "Falstaff," and if we knew the true life of Sir Thomas Lucy, I do not think any association between the two *could* have occurred to us. ...

[321] It is true that both were Justices, but so were many "substantial householders" in England; both were interested in "the preservation of grain and game," but so were all the landowners of the country; both were interested in archery, but so were all loyal subjects. Both wore the Luce in their three-hundred-year-old coat; but so did some other old families, as the family of "Way," and the family of "Geddes." So also did the company of Stock Fishmongers. ... *Apart from this*, there are no points in common in the *portraits* of the two men sufficient even to suggest a satire. Neither is there in the action.

Supposing the tradition had been true, Shakespeare would have been more hot and angry, while his remembrance of the cause of bitterness was fresh.

On the contrary, he brings in Sir William Lucy quite pleasantly in the early play of *1 Henry VI*, and allows an interval of twenty years to elapse between the supposed date of the wrong and the Ballad, and the "public revenge on the stage." ...

[325] Is there anything in the action [of the *Merry Wives*] that could be attributed to Sir Thomas Lucy in relation to Shakespeare? The deer stealer [Falstaff] was a social superior, the Justice did not take law in his own hands, but fled wildly and helplessly after the delinquent to London.

[Mrs. Stopes also suggests that the allusions in *Merry Wives* to deer-stealing and to a coat of lucas may be an interpolation, c. 1611, by Shakespeare or by an actor, referring to the grandson of Sir Thomas Lucy, who vigorously prosecuted some deer-stealers at that time.]

HUTCHINSON (3 *Baconiana* vi, 1908, p. 38): Now the writer of this [letter (see p. 56)], Sir Charles Percy, was closely connected with the Lucy family, and his arms are quartered with theirs on his tombstone at Dumbleton, whence this letter is dated. Would he, I would ask, have written so jocularly of Masters Silence and Shallow if, under the name of the latter, he was aware that an honoured relative was at that time (it was just after the first publication of the plays) being held up to ridicule?

ACHESON (1920, pp. 32 f.): While it is apparent that this bucolic Justice of the Peace is caricatured as Justice Shallow in *2 Henry IV*, it is still more clear that this play was not written until the end of the year 1598. When Shakespeare's methods of work are better understood it will become evident that he did not in 1598 revenge an injury from ten to twelve years old. Whatever may have been his animus against Sir Thomas Lucy it undoubtedly pertained to conditions existent in the year 1598. In 1596 John Shakespeare's application for arms was made, but was not finally granted until late in 1598, or early in 1599. It was still under consideration by the College of Heralds, or had very recently been granted when Shakespeare wrote *2 Henry IV*, late in 1598. It is not likely that such a grant of arms would be made even by the most friendly disposed authorities without consultation with, or reference to, the local magistracy or gentry regarding the character and social standing of the applicant. It is quite likely then that the rustic squire resented—what such a character would undoubtedly have regarded as a tradesman's presumption, and that Shakespeare, becoming cognizant of his objections, answered them in kind by caricaturing the Lucy arms.

J. Q. ADAMS (*Life*, 1923, pp. 84 f.): Nor by any stretch of the imagination could [Shallow] be regarded as a satirical portrait of Sir Thomas Lucy. There is not the slightest similarity between the stupid country justice pictured with full details in *2 Henry IV* and in *The Merry Wives*—a penurious bachelor, without title or influential friends, a toady seeking an introduction through Falstaff to Court and government circles—and the aristocratic master of Charlecote—a married man, a Knight (and, it may be added, with a son who enjoyed the like title), Sheriff of Warwickshire and Worcestershire, and an energetic member of Parliament on terms of familiarity with many distinguished noble-

men. If Shakespeare cherished a grudge against Sir Thomas deep enough to have rankled so long, and desired at last to square accounts, surely he would have introduced some points of resemblance, or at least would not have rendered his portrait of Justice Shallow so different in essential details as to make the identification well-nigh impossible. One example must suffice to illustrate. The chief physical characteristic of Shallow is his astonishing thinness of body ...* Yet the effigy of Sir Thomas Lucy in the Charlecote Church shows that he was, if not stout, at least of goodly proportions. Indeed, it may be said that Justice Shallow is no more like Sir Thomas Lucy than—to complete the comparison imposed by tradition—Sir John Falstaff is like Shakespeare.

FRIPP (*Sh.'s Stratford*, 1928, pp. 11 f.): No *contemporary*, in the least acquainted with Lucy, could have identified him with Shallow of *Henry IV*. Between that chattering old dotard, four-score and upward, ... and the cultivated builder and master of Charlecote House, the private pupil of John Foxe, friend as I find, of Thomas Ashton (the famous head of Shrewsbury School), probably the ablest public man, not excepting Sir Fulke Greville, in Warwickshire, greatly trusted by the Privy Council, appointed by them on innumerable commissions, writer in a fine hand of reports and dispatches, recipient more than once of the Queen's special thanks for his efficient services, honoured and loved in Stratford, called in to help in any difficult and delicate negotiation, devoted, moreover, to the wife of his youth—Mistress Joyce Acton, whose father, Thomas Acton, friend and 'gossip' of Latimer, was great-great-grandson of Sir Roger Acton, hanged in 1414 for complicity in the so-called plot of the Lollard, Sir John Oldcastle: between that Shallow and this Lucy, I venture to say, there is not a ghost of resemblance. But the Shallow of the *Merry Wives*, like the Falstaff and Quickly, stands somewhat apart from his former self, a fussy irascible appendage to his kinsman Slender, the unsuccessful wooer of Mistress Anne Page; and if, as is practically certain, the *Merry Wives* was written for the pleasure of the old Queen at Windsor in 1601, a twelvemonth after Lucy's death, there may possibly be a gibe in the punning on *luce* and *louse*, *coat* and *cod*, at the new and unpopular master of Charlecote, Sir Thomas Lucy the second, who gave mortal offence this summer at Stratford. High Sheriff of Warwickshire, he supported the extortionate lord of the manor, Sir Edward Greville, in his crazy action for 'riot' against the Corporation for their defence of Bankcroft. Shakespeare's friends Quynney, Walker, and Sadler among others were arrested and conveyed to the Marshalsea, and his cousin Thomas Greene was their legal adviser. All this was enough to make old Lucy turn in his grave.—FRIPP (*Sh.'s Haunts*, 1929, pp. 119 f.): We must note the Poet's honour to the house of Lucy in *1 Henry VI*. He introduces an ancestor of Sir Thomas, barely mentioned in his literary authority, Hall's *Chronicle*, and gives him heroic prominence. Sir William Lucy, who 'adhered', says Dugdale, 'to the House of York in those turbulent times', died at Charlecote in 1492, bequeathing his body 'to be buried in the chancel of the

* Does not this clearly reveal Shakespeare's purpose to make Shallow serve as an effective dramatic foil to the corpulent Falstaff, rather than to serve his own ends in personal invective?—ADAMS.

parish church of Stratford-upon-Avon'—Shakespeare's future burial-place. The dramatist more than once makes him his mouthpiece, as in iv.iii.47-52:

While the vulture of sedition
Feeds in the bosom of such great commanders,
Sleeping neglecton doth betray to loss
The conquest of our scarce cold conqueror, ...
Henry the Fifth.

And again, iv.iv.36 f.:

The fraud of England, not the force of France,
Hath now entrapp'd the noble-minded Talbot. ...

And Joan of Arc says of the master of Charlecote, iv.vii.87 f.:

I think this upstart is old Talbot's ghost,
He speaks with such a proud commanding spirit. ...

Sir Thomas Lucy died at the height of his reputation on 7 July 1600. The thanks of the Privy Council to him on 3 February previous, for his services in providing troops for Ireland, when others were severely reprimanded for negligence, are a fitting life-tribute: 'We perceive the care and speedy course you took, according to the direction given by Her Majesty. We have good cause to note your diligence and endeavour, your labour and travail.' [Fn.:] (P.C. Acts xxx. 39.) What 'a thrice-double ass' Shakespeare would have been to gibe, at this moment, as some would have us believe, at Lucy before the Court in *The Merry Wives of Windsor* (though in a shape nobody would recognize.)

SMART (1928, pp. 97 ff.): But in truth Shallow bears no resemblance to Lucy; their characters are opposed at every point. When Shallow first appears ... he has spent the greater part of his life in his little property, with no associates but his own serving-men, and has grown very much to resemble them. Sir Thomas Lucy did not lead this hole-and-corner existence. He was a grave and dignified statesman, constantly in London and at Court, in favour with Elizabeth, and in the confidence of her ministers. ... He served as Sheriff of Warwickshire and sat in Parliament as member for the County. On one occasion he appears on a financial committee of the House, appointed to consider what subsidies should be granted to the Queen, along with Sir Philip Sidney and Sir Walter Raleigh. We cannot picture Justice Shallow on a Parliamentary committee, ejaculating in his foolish way, with Sir Philip Sidney on one side of him and Sir Walter Raleigh on the other.

Differing from Shallow in ability, character and manner of life, he differs from him in nothing so much as in religion and morals. ... Lucy was a Puritan, zealous to further complete reformation by purging the Common Prayer Book and freeing it from superstitious ceremonies. ... [99] Had it been suggested that Shakespeare revenged himself on Lucy by bringing him on the stage as Malvolio, the identification might have had some faint show of plausibility. Shallow is frankly impossible.

But a disparity of an even stranger kind may be noted. Shallow is not only unlike the real Lucy; he is also unlike the Lucy of the legend itself. Sir

Thomas is represented by Archdeacon Davies as a vindictive persecutor, who had Shakespeare whipped many times, and pursued him with such implacability that he compelled him at last to flee from his father and mother, his wife and children, and to take refuge in the distant capital. But Shallow is a good-natured creature incapable of bearing malice against a human being, and even of sustained resentment when he has suffered actual wrong.

CHAMBERS (*Wm. Sh.*, 1930, i. 18 ff.): The story of deer-stealing has been the subject of much controversy. Rowe's account has the independent confirmation of some earlier jottings by Richard Davies who became rector of Sapperton in Gloucestershire in 1695. Probably, like Rowe, he drew upon local gossip. Rowe says that the exploit was in the park of Sir Thomas Lucy of Charlecote, that in revenge for prosecution by Lucy Shakespeare made a ballad upon him, and that as a result of further prosecution he was obliged to leave Stratford. Davies says that he was whipped and imprisoned by Lucy, and that in revenge he depicted Lucy as a justice with 'three lowses rampant for his arms'. There is an obvious reference here to *Merry Wives of Windsor*, 1.1, in which Justice Shallow complains that Falstaff has beaten his men, killed his deer, and broken open his lodge, and threatens to make a Star Chamber matter of it as a riot. He is said to bear a 'dozen white luses' in his coat, and Sir Hugh Evans makes the jest on louses. The Lucy family had held Charlecote since the twelfth century, and bore the arms *Vair, three luses hauriant argent*. [Fn.: The coat is repeated in four quarterings, making a dozen luses, on a Lucy tomb at Warwick.] The Sir Thomas of Shakespeare's day was a prominent justice of peace, and represented Warwickshire in the parliaments of 1571 and 1584-5. It has been held that the whole story is nothing but a myth which has grown up about the passage in the *Merry Wives* itself. But I do not think that, so far as the essential feature is concerned, we are called upon to reject it. Deer-stealing was a common practice enough, and was regarded as a venial frolic, even for young men of higher standing than Shakespeare's. Details are another matter. Lucy cannot have whipped Shakespeare, if he proceeded under the ruling game law of 1563, in which the only penalty prescribed was imprisonment. Possibly, if the affair could be regarded as a riot, it might bear a more serious complexion. Nor does Lucy appear to have had a 'park', in the legal sense, at Charlecote. At his death in 1600 he had only a free-warren. It is true that the learned lawyer Sir Edward Coke included roe-deer, but not fallow deer, among beasts of warren, and although other authorities appear to dissent, it was certainly so decided in 1339. It is also true that the Act of 1563 appears to give protection to deer in any enclosure then existing, whether it was a legally enclosed park or not, and the free-warren of Charlecote may well have come under this provision. If the deer was not in an enclosure protected by the game law, any foray upon it would have been no more than a trespass, to be remedied by civil action, and neither whipping nor imprisonment would have been possible. Rowe, however, only speaks of prosecution, and of a ballad, which may have amounted to a criminal libel. A single stanza, claimed as the opening of this ballad and containing the jest on lousiness, came into the hands both of William Oldys and of Edward Capell in the eighteenth century, with a history ascribing it to information derived from inhabitants of Stratford by a Mr. Jones who

died in 1703. If so, it represents a third tradition as old as those of Davies and Rowe. A complete version produced in 1790 by John Jordan, an out-at-elbows poet and guide for strangers in Stratford, was probably not beyond his own capacities for fabrication. There is, however, yet another alleged fragment of the ballad, in a different metre, said on very poor authority to have been picked up at Stratford about 1690 by the Cambridge professor Joshua Barnes. Its jest on deer horns carries the familiar Elizabethan insinuation of cuckoldry against Lucy, whose monument to his wife at Charlecote lauds her domestic virtues. Obviously the fragments are inconsistent, and neither is likely to be genuine. But some weight must be attached to the four-fold testimony through Davies, Rowe, Jones, and Barnes to a tradition of the deer-stealing as alive at Stratford about the end of the seventeenth century. There is later embroidery which need not be taken seriously. ... [21] Some hit at Sir Thomas is probably involved in the *Merry Wives* passage. But it would not be a justifiable inference that the presentment of Justice Shallow as a whole, especially in *Henry IV*, is in any way meant to be a 'portrait' of the worthy justice. Such portraiture seems, to me at least, quite alien from the method of Shakespeare's art.

Besides Sir Thomas Lucy, other originals for Shallow have been sought. NEWDIGATE (*London Mercury* xv, 1927, p. 409) suggests that the originals of both Shallow and Silence may be found among the commission that presided at the Stratford musters of 1577, "Wyllyam Devereux, ffowlke Grevyle, Thomas Lucy, Humffrey Peto, Raffe Joyar Maior [of Coventry], Edw. Aglionby, Edward Bowghton, Tho Dabrygecourt". FULLOM (1862, pp. 136 ff.) had previously suggested Humphrey Peto, Esq., as the original of Silence. CHAMBERS (*Wm. Sh.*, 1930, i. 25) says, "It is perhaps only a fancy that Clement Swallow, who sued John Shakespeare for debt in 1559, may have contributed with Sir Thomas Lucy to the making of Justice Shallow of Clement's Inn." HOTSON (1931, pp. 104 f.), on the basis of the fact that William Gardiner, Esq., justice of the peace in the county of Surrey, by virtue of his marriage to Frances Luce, daughter of Robert Luce or Lucy, Esq., of London, bore the white luses of the Lucy family quartered on his coat of arms, and that Sh. appears, in 1596, to have been involved in a quarrel between Francis Langley, the owner of the Swan Theater, and Gardiner and his stepson William Wayte, proposes Gardiner as the original of Shallow and draws a parallel between the Surrey justice and the Shallow of the *Merry Wives*. Of the Shallow of 2 *Henry IV* he says:

"We have there the humorous portrait of a wealthy and niggardly old pagan, sufficiently corrupt in administering his office to countenance the arrant knave Visor against the honest Clement Perkes of the hill. He makes much of Falstaff, hoping to benefit by Sir John's supposed influence with the Prince. The fat knight improves the occasion to extract a loan of a thousand pounds from him. Yet it is almost beyond Falstaff's endurance to listen to the old reprobate's gilded lies of his roistering youth in London as a law-student at Clement's Inn; of what a terror he was with the sword, fighting with [Samson] Stockfish, a fruiterer, behind Gray's Inn; of the *bona robas* he had at commandment; of his familiarity with such nobles as John of Gaunt. ...

"[106] Like Shallow, Justice Gardiner spent his youth in London; and we

have seen him making a fray and drawing 3s. 4d. worth of blood. His appointment, after but one year as justice of peace, to the Surrey *quorum* is evidence of some knowledge of law; and the sordid list of his subtle chicaneries reveals a thorough mastery of legal tricks, and attests his skill in taking advantage of it. Though I have found no record of his admission to any one of the great Inns of Court, I discover that he sent three of his sons to the Inner Temple. This choice makes it more than possible that he himself had studied at Clement's Inn; for Clement's Inn, a preparatory Inn of Chancery, was annexed to the Inner Temple. Late in life he was in the service of the Earl of Sussex, and, as we have seen, ingratiated himself with important personages, lending £600 to Sir Walter Raleigh, entertaining the Lord Chancellor, Sir Thomas Bromley, and other magnates at dinner, and cultivating the acquaintance of Sir Edmund Anderson, Lord Chief Justice of the Common Pleas, and Sir John Fortescue, Chancellor of the Exchequer.

"Falstaff makes old Shallow's proclivity for lying matter for mirth; but the old man's lies are the harmless prattle of a dotard. Justice Gardiner's notorious and repeated perjuries in courts of law, if soberly taken, were a subject less of laughter than of scandal. ...

"[109] In their cumulative force these parallels are overwhelming. It is impossible to escape the conclusion that in these two final Falstaff plays, Shakespeare drew material from the contemporary scene in Southwark. Justice Gardiner and his inconsiderable stepson had willy-nilly forced themselves on his attention; and as an economical artist he used what he saw. What is more, Gardiner and Wayte had put him to trouble and expense at law. Why not make them pay for themselves with a contribution towards the stuff for a couple of plays? Poetic justice! ...

"Shakespeare ... saw that Gardiner thrive on execration: the chorus of curses was a sincere acknowledgment of his successes as a cheat. To beknave him was to compliment him. But to stage the cunning justice as an imbecile fit only for inextinguishable laughter would flick him on the raw. And in safety, too; for to call a man a fool is held no slander, since the term imputes no crime. In *2 Henry IV* Shakespeare therefore aggravated the old knave's style with the outrageous addition of fool."

THE DERING MS.

The Dering MS. (discovered in the library of the Dering family at Surrenden, Kent, in 1844, published by HALLIWELL (Shakespeare Society xvii) in 1845, now in the Folger Shakespeare Library, Washington, D.C.) is a fusion of 1 and 2 *Henry IV* into a single five-act play. It was apparently prepared, or at least revised, for amateur performance by Sir Edward Dering (1598–1644) and his friends. HEMINGWAY (Variorum 1 *Henry IV*, pp. 495 f.) shows that the MS. could not have been written earlier than 1613 and that Dering's revisions were made in 1623 or later. Further particulars concerning the make-up of the MS. etc. will be found in the same place.

The first three acts and eight of the ten scenes of Act iv of the composite play are derived from 1 *Henry IV*. The twelve scenes in Acts iv and v allotted to material drawn from 2 *Henry IV* represent, therefore, a drastic abridgement of Shakespeare's drama. Except for one short scene with the hostess (iv.x), based on Shakespeare's iii.i, and a brief appearance in the rejection scene at the end, Falstaff is discarded, and with him go Shallow and Pistol. The insurrection of the archbishop is also slighted and the chief justice is entirely suppressed. But Prince Hal's theft of the crown and his reconciliation with his father (Shakespeare's iv.iv, v) are given in full. The play ends with five and a half interpolated lines anticipating the later career of Henry V. The division into scenes, attributed by Hemingway to Sir Edward Dering, differs radically from that of F. Corrections and additions such as are found frequently in the earlier parts of the composite play in a hand identified by Halliwell and Hemingway as Sir Edward Dering's occur here only on the last three pages. iv.ix begins on f. 42^r and the end of the last scene is on f. 55^v of the MS.

The portion of the composite play derived from 2 *Henry IV* is based on Q_b, as the inclusion of a part of iii.i (omitted in Q_a) and their agreement in manifest errors make plain. Curiously enough, however, in a few places (see below ii.i.132, iv.iv.108, iv.v.108, 154, v.ii.56, v.v.59) the MS. agrees with F against Q: these readings, however, can readily be explained as deliberate corrections or unconscious substitutions on the part of the scribe of the MS. The most surprising of them is the reading *moft impediments* at iv.v.154 for the correct *moist impediments* of Q. Though certainly a curious coincidence, it is, I think, no more than a coincidence that the compositor of F₁ and the scribe who wrote the MS. should have made the same error in the same place.

The following data show the relation of the latter part of the composite play and the passages in 2 *Henry IV* on which it is based. In each scene I list the most important variants between the text of this edition, in other words of F₁, and the MS. (D) and reproduce the interpolations of the latter. Whenever a variant in the MS. agrees with the reading of Q the fact is indicated by a Q prefixed to the symbol for the MS., but I include only enough variants of this kind to make it plain that Q is the basis of D. Differences of punctua-

tion are almost entirely neglected: the punctuation of the MS. is extremely erratic and agrees with that of Q or F only by chance, it would seem.

IV.ix D incorporates Ind. 32-5, I.i.13-7 (*Eu'ry minute ... him.*), 60-2, 74-130, 147-9 (*The fumme ... Lord*), 152-72, 179-81, 196-202, 228-31, with a few interpolated phrases to bind these extracts together. Northumberland is introduced in soliloquy; Morton is brought on to confirm his fear of disaster at Shrewsbury. The other confederates are omitted and there is no reference to the archbishop's rising. The following variants occur:

[Act: 4th. Scaen: 9th / Enter Northumberland: alone in
his garden and Night-Cap: D.

Ind. 32 To noyfe] *Northum*: Tis Noyf'd D.

34 before] vnder D.

35 death.] death: / but yett my hart is dull: & flowe beleife / takes
but faint houldinge:

I.i.17 him.] hime: oh I feare / Enter *Mourton* / My fad hart faies. D.

60-2 Said ... lucke?] Rebellion had Ill lucke / & that my Harry Percyes
fpurr is Cold: D.

74 *Nor.* Yea, this mans] o thie fad D.

76 Strond] Maine D.

when] whereon QD.

Flood] ftorme D.

82, 99 *North.*] Earle QD.

84 Errand] arrand QD.

94 mine] my QD.

104 thy] an QD.

112 fay fo] *Om.* QD.

119 Remembred] Rembring D. [Copyist's error.]
knolling] tolling QD.

123 mine] my D.

129 Campe] Came D.

130 fire and heate] heat & fire D.

[then feare gaue wings to flight: D.

153 this] thefe QD.

161 thou] *Om.* D.

196 *L.Bar.*] *Om.* D.

228 Go] *Northum*: goe D.

231 nor] & QD.

IV.x D is based on Mrs. Quickly's suit against Falstaff in II.i and includes the following lines from that scene in the order named: 22-3 (*I am vndone ... score*), 30-5 (*& I haue borne ... wrong*), 43-4 (*Throw me ... wilt thou?*), 44-7, 13-7, 74-91, 121-43 (*As I am ... Will I liue?*). But Shakespeare's conception of the episode is drastically revised and numerous interpolations are added. The scene is transferred from the street to Quickly's house; the officers are merely said to be waiting at the door; the part of the chief justice is suppressed. The following variants occur:

[Act: 4th. Scaen: 10th. / Enter *Sir John Fals*: / & *Hofteffe* / *Fals*:
But thinge; thow wilt not lay a pewter pestle / on my shoulders:
faie: D.

- 11.i.22 his ... he is] thie ... thow art D.
 23 [score.] score: thow owest me a hundreth / Markes almost: D.
 31 borne, and borne, and borne,] borne: and I haue borne / and I haue borne: D.
 and haue bin] *Om.* D.
 31-2 and fub'd-off] & fub'd off & fubd off QD.
 33 There is no honesty in such dealing] *Om.* D.
 35 [*Fals:* Peace kitten: or yo^w shall now in the Channell: D.
 43 in] into D.
 there] in the channel Q. into the Chañell D.
 44 wilt thou? thou bastardly] wilt thou: the offecers ar at the dore to araft thee: thow bastardly D.
 45 O thou Hony-fuckle] a thou honifuckle Q. ah thow hony-fucker D.
 45-6 wilt ... Kings?] *Om.* D.
 46 O] a Q. ah D.
 46-7 thou art a honyfeed] *Om.* D.
 [*Bard:* fie Sir John: doe not draw vpon a woman: / *Fals:* Peace Lucifer: D.
 13 Alas ... stabd] Stab D.
 14 mine] my D.
 and that] *Om.* D.
 17 childe.] child: helpe Master Synok: D.
 74 What] Hofteffe: heare me quickly: what D.
 that] *Om.* D.
 76 the] thie D.
 81 make] to make D.
 90 y not] not thow D.
 91 [*Fals:* All this I confesse: and fend away the officer below / I will performe it: I vow here before Bardolfe / *Falstaff* whispers to her: & then speakes: D.
 121 As ... Gentleman.] An this I sweare as I am a gentleman: a knight: a fouldier: & a Captaine: D.
 132 if it were] D. and twere Q.
 136 Pretheel] Pray thee Q. praie D.
 137 in ... la] so God faue me law Q. so god faue me D.
 143 liue?] liue: Come if it weare not for these / humors: there is not a better Wench in christendoñ / Come: kisse & goe in. / *Exeunt:* D.
 v.i D is an abridged version of Northumberland's conversation with his wife and his daughter-in-law in 11.iii and is made up of the following passages from that scene: 1-7, 12-25, 49-73. The part of Lady Northumberland is entirely omitted, a few of her lines being transferred to Lady Percy. The following variants occur:
 11.iii.1 *Scena ...*] *Om.* Q. *Act: 5th. Scaen: 1^a.* D.
 2-3 *Enter ...*] *Enter Northumberland his wife, and the wife to Harry Percie.* Q. *Enter Northumberland & the wife / to Harry Percy* D.
 4 louing Wife, and] *Om.* D.
 14 endeer'd] endeere QD.
 15 heart-deere-*Harry*] hearts deere Harry Q. owne deere Harry D.

- 20 may heauenly glory] the God of heauen Q. the good of heauen D.
 23 Cheualrie] Chiualtry D.
 55 *Wife.*] *Kate:* D.
 58 *Lady.* If] if D.
 71 hold] keepe D.

v.ii D consists of the king's apostrophe to sleep (III.i.1-33). The following variants occur:

- III.i.1 *Actus ...*] *Act:* 5^{ti}. *Scaen:* 2^{da}. D.
 2 *Enter ...*] *Enter the King in his night-gown alone.* Q. *Enter the Kinge in his night-gowne* D.
 3 Warwick:] War. Q. war D.
 16 sweetest] sweete D.
 18 and leau'ft] leaueing D.
 32 happy Lowe,] (happie) low QD.

v.iii D is a composite scene. The first half is the conversation between the king and Warwick on the troubles of his reign from III.i (ll. 34-115). The king's last speech (III.i.112-4), however, is immediately followed by his first speech in IV.iv (ll. 2-12), which, appropriately enough, is on the same subject—his proposed expedition to the Holy Land. The remainder of IV.iv is then substantially reproduced through l. 89. The following variants occur:

- [*Act:* 5^{ti}. *Scaen:* 3^{ti}. D.
 III.i.34 *Enter ...*] *Enter Warwike: Surry: & / Sir John Blunt* QD.
 40 We haue (my Liege.)] my leidg I haue D.
 53 beachie] breachie D.
 56-9 O ... die:] QD.
 60 gone] agon D.
 72 prou'd] proue D.
 79 will] fhall D.
 94 fhould] would D.
 98 on] vpon D.
 103 numbers] number D.
 115 *Exeunt.*] struck out D.
 IV.iv.2 *Enter ...*] *Enter the King, Warwike, Kent, Thomas duke of Clarence, Humphrey of Gloucester.* Q. *Idem* struck out D.
 3 Lords] my lord D.
 doth] doe D.
 16 [*Glos:* I doe not knowe: my lord: struck out D.
 17 *Glo.*] substituted for *Kinge:* which is struck out D.
 52 powre] power D.
 54 *Aconitum*] a Conitum D.
 56 thou not] not thow D.
 58 in] at D.
 62 other] others D.
 72 his] this D.
 86 liue] Lyne D.

v.iv D is a continuation of the preceding scene which incorporates IV.iv.90-151 and IV.v.1-6. The following variants occur:

- IV.iv.90-2 In ... *Westmerland?*] *Act:* 5^{ti}. *Scaen:* 4^{ta}. / *Enter Westmerland* / In the dead Carion: Whose here Westmerland D.

98 vnſheath'd] vnſhea'd D.

105-7 The ... newes.] The lifting vp of day: looke heres more newes.
enter Harcor. Q. Enter Harcor / the lifting vp of daie: looke
 here's more newes: D.

108 Heauen] D. heauens Q.

113 Sherife] ſhrieue Q. Shreife D.

116 theſe] this D.

125 And] but D.

142 leap'd] leap D.

v.v D continues the preceding scene from the entrance of the prince to his leaving with the crown (iv.v.7-52). The following variants occur:

iv.v.7-8 *War. ... Henry.] War. Leſſe noyſe, leſſe noyſe. Enter Harry Q.*
Enter Harry: Act: 5^{ti}: Scaen: 5^{ta}. / War: Leſſe noyce: Leſſe
 noyce: D.

16 hearing] heareing of D.

34 worne] wore D.

42 Blood,] blood, / derives itſelfe frome (the laſt 3 words ſtruck out) D.

v.vi D continues the preceding scene from the king's awaking to the return of the prince (iv.v.53-100). The following variants occur:

iv.v.53 *Enter] Act: 5^{ti}. Scaen: 6^{ta}. / Enter D.*

86 culling] toling Q. toyleing D.

v.vii D consists of the king's reproaches to the prince, the latter's self-justification, and their reconciliation (iv.v.101-242). The following variants occur:

iv.v.101-2 *King. ... Henry.] Enter Harry. / King ... crowne? Q. Enter Harry*
/ Act: 5^{ti}. Scaen: 7^{ma} / King: But ... crowne D.

106 Father] *Om.* D.

108 my] D. mine Q.

109 That thou ... thee] thow ... me D.

139 and] or D.

154 moſt] D. moiſt Q.

168 th' incredulous] the incredulous D.

196 in excuſe] in an excuſe D.

200 by-pathes ... crook'd-wayes] by-waies ... Crokt pathes D.

202 fate] fatt D.

206 in] w^t D.

210 Quarrell] quarrells D.

225 diſplac'd] diſpleaf'd D.

233 the former] former D.

v.viii D begins at the entrance of Prince John and concludes with the removal of the king to the Jerusalem Chamber (iv.v.243-65). It contains the following variants:

iv.v.243-4 *Enter ...] enter Lancaſter. Q. Act: 5^{ti}. Scaen: 8^{ua} / Enter Lancaſ-*
ter D.

255 Struck out D.

257 ſwoon'd] ſwound Q. ſownd D.

265 [*Manet War:* D.

v.ix D is a brief scene expressing the apprehensions of the princes and of

Warwick over the course of the new king. It incorporates v.ii.20-6, 28-34, 41-2. The following variants occur:

v.ii.20-1 *Enter ...] Enter Iohn, Thomas, and Humphrey. Q. Act: 5th. Scaen: 9th. / Enter Iohn: Thomas: & Humphry D.*

22 come] comes D.

29 *Glou. Cla.] Prin. ambo Q. Princes both: D.*

33 hath] *Om. D.*

34 *Ch.Iust.] War: D.*

41 *Cl.*] *Clar* written in Dering's hand beside *Hum*: which is erased D.

v.x D begins at the entrance of Henry V and includes the greater part of his two long speeches to his brothers in v.ii (ll. 50-72, 130-147, 149-53). The chief justice is omitted; one of his speeches is given to Warwick and another to Clarence. Then follows, by a rather bald bit of splicing, the rejection of Falstaff (v.v.43-78). The scene is finished off by five and a half interpolated lines, concluding with a resounding rimed couplet, presumably of Sir Edward Dering's invention. The following variants occur:

v.ii.50-1 *War. ... Henrie.] Enter the Prince and Blunt / War. Here ... Prince. Q. Act: 5th. Scaen: 10th. Enter the Prince & Blunt / War: here ... prince D.*

52 *Ch.Iust.] Om.* (thereby giving the line to Warwick) D.

66 your Brother] a brother D.

72 on me: and you moft,] on me: well you may (in the hand identified by Halliwell and Hemingway as Sir Edward Dering's) D.

130 And] For D.

142-50 Enclosed in a vinculum, as if to indicate omission D.

147 and ... to] or ... w^t D.

v.v.43-5] *Enter the King & his traine QD.*

47 *Pift.] Om.* (thereby giving the speech to Falstaff) D.

49 *Fal.] Om. D.*

50 My Lord Chiefe Iustice] struck out and *Brother of Clarence* written above in Dering's hand D.

52 *Ch.Iust.]* struck through and *Clar* written over in Dering's hand D.

54 *Ioue]* corrected from *loue* D.

56 become] D. becomes Q.

59 awake] D. awakt Q.

67 kept] keepe D.

73 mile] Miles D.

78 Be ... Lord)] as you fhall deferue itt / Now change our thoughtes for honour and renowne. / And since y^e royalty and crowne of Fraunce, / Is due to vs wee'll bring itt to our awe, / or breake itt all to peeces — Vanities farewell / wee'll now act deedes for chronicles to tell. (written by Dering over two lines and *Exeunt* in the hand of the scribe) D.

ACTING VERSIONS

I. *THE SEQUEL*, [1721]

THE SEQUEL OF *HENRY* the FOURTH: With the HUMOURS of Sir *John Falstaffe*, and Justice *Shallow*. As it is Acted by His MAJESTY's Company of COMEDIANS, AT THE Theatre-Royal in *Drury-Lane*. Alter'd from *Shakespeare*, by the late Mr. BETTERTON. LONDON: Printed for *W. Chetwood*, at *Cato's Head* in *Russel-street, Covent-garden*; and *T. Jauncy*, at the *Angel* without *Temple-Bar*. Price 1s. 6d. Where may be had the Bishop of *Canterbury's* Speech mention'd in this Play. Printed from the Original. Price 6d.

Often dated 1719, and JAGGARD (1911, p. 332) describes a copy dated 1719 on the title-page. But GENEST (1832, iii. 46) says that it was printed after the revival at Drury Lane on 17 December 1720, and Mr. H. N. PAUL points out the fact that Chetwood did not commence publishing until 1720 at Tom's Coffee House and is not known to have published at Cato's Head until 1721 (*D.N.B.* iv. 211). Jaggard also lists a) an edition published by R. Walker, 1700, b) another which he dates c. 1710, and c) another dated c. 1721. But a) looks very suspicious: I can find no record of a publisher of that name c. 1700; the notorious Robert Walker belongs to the thirties. Moreover, a), b), and the 1719 edition seem to be derived from the unreliable *Catalogue of the Shakespeare Memorial Library, Birmingham*, by J. D. MULLINS (First Part: Second Section, 1873, p. 108), where a) apparently originated in an error in indexing the 1700 quarto of 1 *Henry IV* and b) and the 1719 edition are confessedly based on second-hand information. An edition dated 1700 is also mentioned by WHEATLEY (3 *Library* iv, 1913, p. 253) and others in 1710 and 1719 by H. T. HALL (*Shakspeare's Plays*, 1873, p. 20). FORD (1935, pp. 84 f.) is not aware of an edition of *The Sequel* other than this undated quarto, with which I take Jaggard's c) to be identical.

SPENCER (*P.M.L.A.* xli, 1926, pp. 742 ff.): Shakespeare's Induction is omitted, and also the opening scene of conference among the rebels. The action begins with Falstaff, the Page, and the Chief Justice. It then proceeds exactly as in the original, though with severe but warrantable and skilful cutting of dialogue, up to [II.iii]. This scene is omitted entirely, and the beguiling of Falstaff immediately follows Prince Hal's proposal of it. The next scene, with the apostrophe to sleep and the King's decision for war, is also omitted, and we pass at once to Justice Shallow's house.

Thereafter the play proceeds unaltered (except for reduction of dialogue) up to the conclusion of the fighting. The editor of *The Sequel* was not unmindful of the beauty of the great apostrophe already noted as missing, and inserts it at the [beginning of iv.iv], the first [scene] in which the King appears ...

[744] The following scene [v.i] is omitted. Instead we have the next scene at Shallow's (v.iii). It is followed by v.ii, in which we learn of the King's

death and see the new ruler's new behavior. Poor Doll's discomfiture is left out, and the next scene is the rebuff to the fat knight [through l. 97]. To this is added a version of *Henry V* 1.1, the undertaking of the adventure in France.

[In III.ii this version substitutes Feeble for Wart in ll. 272-8, probably in order to fatten the part of Feeble for Pinkethman, for whom George Sewell wrote an epilog to be spoken in the character of the woman's tailor. The king's apostrophe to sleep is manhandled somewhat, the last two lines, e.g., being replaced by three quite un-Shakespearean ones. Harcourt and Warwick are omitted: Harcourt's speech in IV.iv is given to Cambridge (from *Henry V*); Warwick's part in IV.iv is transferred to Gloucester and the rest of it to Westmoreland.—Ed.]

In fine, the play is hardly more than a well-cut acting version of 2 *Henry IV*, with the addition of an adaptation of *Henry V* 1.1, and some, but not much, verbal tampering. That the cutting was done by Betterton is not impossible, but I incline to doubt it.

II. GARRICK'S VERSION, 1758

The Folger Library owns a printed text of the play, evidently from a copy of Pope ii, which has been made into a prompt-book by David Garrick, probably in preparation for the production at Drury Lane on 13 March 1758. An incomplete cast of characters is pasted in the front. This version differs from *The Sequel* chiefly in following Sh.'s text much more faithfully. Down to v.i, the arrangement of the scenes is very much like that of *The Sequel*. It omits, however, IV.iii, and substitutes Cambridge for Harcourt and Westmoreland for Warwick in IV.iv. It cuts a little more from II.iv and still more from IV.i. v.iii is followed by v.ii (with further cuts) and v.v, as in *The Sequel*, but the latter part of v.v is restored and the scene from *Henry V* is omitted. One gag [from *The Sequel* is retained, Shallow's "Yes by a Constable" in reply to Falstaff after v.v.97.

III. THE DRURY LANE VERSION

THE SECOND PART OF HENRY IV. By SHAKESPEARE. AS PERFORMED AT THE THEATRE-ROYAL, DRURY-LANE. Regulated from the PROMPT-BOOK, With PERMISSION of the MANAGERS, By Mr. HOPKINS, Prompter. An INTRODUCTION, and NOTES CRITICAL and ILLUSTRATIVE, ARE ADDED BY THE AUTHORS of the DRAMATIC CENSOR [Francis Gentleman]. LONDON: Printed for JOHN BELL ... MDCCLXXIII.

This edition was also bound with other plays to form vol. iv of *Bell's Edition of Shakespeare's Plays, As they are now performed at the Theatres Royal in London* (9 vols., 1774). The same text was republished in an edition dated 1774 and described on the title-page as the second edition, with drastically revised notes. It was reprinted again, with a similar title-page, by J. Barker c. 1796 with another quite different set of notes. This version does not differ greatly from Garrick's. It restores most of IV.iii, and so far as it goes, it follows Sh.'s text most faithfully, only a few alterations, such as *gown* for *kirtle*, *head-gear* for *ruff*, being retained.

IV. VALPY'S VERSION, 1801

THE SECOND PART OF KING HENRY THE FOURTH, *ALTERED FROM SHAKESPEARE*, AS IT WAS ACTED AT *READING SCHOOL*, IN OCTOBER, 1801. ... *READING*: ... 1801.

This version was made by Dr. Richard Valpy for performance by amateurs. It includes all the scenes of the play, except II.iii and V.iv, in the order of Sh.'s text, but cuts, rewrites, and interpolates freely.

V. KEMBLE'S VERSION, 1804

Shakspeare's KING HENRY THE FOURTH, (*THE SECOND PART*.) A HISTORICAL PLAY, REVISED BY J. P. KEMBLE; AND NOW FIRST PUBLISHED AS IT IS ACTED AT *THE THEATRE ROYAL* IN Covent Garden. LONDON: PRINTED FOR J. RIDGWAY, YORK STREET, ST. JAMES'S SQUARE; AND SOLD IN THE THEATRE. 1804.

This is doubtless the first printed edition; the play had been revived on 17 January 1804. Kemble's version was often reprinted, sometimes with very slight variations, chiefly in stage-directions. It is found in Mrs. Inchbald's *British Theatre* ii (1808), in Miller's *Select British Theatre* iii (1815), in the eleventh volume of the "new edition" of Mrs. Inchbald (c. 1824), and in *Cumberland's British Theatre* xxvii (c. 1830); all these were also sold separately. According to J. D. MULLINS (*ut sup.*, No. 1251), it was also reissued by Miller at the time of the coronation performance of 25 June 1821 "with the representation of the coronation, as arranged by Mr. Farley"; this I have not seen. G. H. Davidson, who succeeded to Cumberland's business, published it again about 1840.

Except in the last act, this version is much like the Drury Lane. In I.iii Bardolph's lines are transferred to Mowbray. IV.iii begins at l. 28; thus it follows IV.ii without intermission and Prince John does not leave the stage. In IV.iv the second message is omitted. In the last act, however, V.iii follows V.i without intermission, the two scenes being linked by Shallow's saying, "Nay, Sir John, an you will stay in my orchard, here are seats". Then follows V.ii through l. 71; the chief justice leaves the stage just before the entrance of the king. V.iv is omitted. In V.v Falstaff is banished but not imprisoned; then the reconciliation of the king and the chief justice from V.ii closes the play.

VI. PHELPS'S VERSION

King Henry IV. Part II. An Historical Play, in five acts. By William Shakespeare. With an illustration and remarks. Thomas Hailes Lacy, 89, Strand, London. [1865.]

This is presumably the version used in the tercentenary revival at Drury Lane in 1864. Phelps had previously produced the play at Sadler's Wells, very possibly using the same or a similar version. Phelps himself played both the king and Shallow. The arrangement is much like Kemble's. The cutting is slightly different; Phelps's text is the fuller by a little. In IV.v the king's speeches are completely restored. In the last act, V.ii is placed between V.i and V.iii and V.iv is not omitted. But V.ii is cut short at l. 71, as in Kemble's

version, and the reconciliation of the king and the chief justice follows the rejection of Falstaff. This is the version subsequently published by Samuel French.

VII. CALVERT'S VERSION, 1874

THE SECOND PART OF Henry the Fourth, CONTAINING *HIS DEATH; AND THE CORONATION* OF KING HENRY THE FIFT. BY *WILLIAM SHAKSPERE*. ARRANGED FOR REPRESENTATION BY CHARLES CALVERT, AND PRODUCED UNDER HIS DIRECTION AT THE PRINCE'S THEATRE, MANCHESTER, SEPTEMBER, 1874. MANCHESTER: ... 1874.

This version is based on Kemble's. It differs from it chiefly in beginning the play with an abbreviated form of 1.iii. Then follow, as one uninterrupted scene, 1.ii, 11.i, and 11.ii. As these are, as usual, followed by 11.iv and 111.ii, the first half of the play is continuous Falstaff. In v.v Falstaff is imprisoned as well as banished.

VIII. THE MEMORIAL THEATRE VERSION

The Memorial Theatre Edition. The Plays of William Shakespeare. Vol. iv. Edited by C. E. Flower. [c. 1882.]

This edition prints all of Shakespeare's text but indicates the passages omitted in performance. The acted version is based on Kemble's, but it restores much of 1.i, 1.iii, 11.iii. Other scenes are cut somewhat less drastically than formerly. But Kemble's transfer of part of 111.i to the beginning of 1v.iv, his fusion of 1v.ii and 1v.iii, and his running together of v.i and v.iii are followed. v.ii and v.v, however, are acted as Sh. wrote them, and Falstaff is imprisoned as well as banished.

[In the Henry Irving ed., the following passages are marked for omission in a stage production:

Induction entire

1.i.37-72 *Nor*. Heere comes ... aduerture / 76-7 / 91-6 / 114-5 / 132-41
For from his Mettle ... field / 156-61 And as the Wretch ... themfelues / 188-90 / 191-3 and none of this ... Action / 199-200 / 208-18

1.ii.3-6 / 11-3 I doe heere ... but one / 15-6 Thou horfon Mandrake ... heeles / 22-6 yet he will ... out of it / 34-5 may his Tongue ... *Achitophel* / 37-40
The horfon smooth-pates ... securitie / 46-7 and yet cannot ... light him / 144-9 / 155-60 Vertue is ... Goofeberry / 188-93 but looke you pray ... againe / 197-201 If yee will ... motion / 209-13 A man ... curfes / 224-6 A pox of this Gowt ... toe

1.iii entire

11.i.5-10 / 13-5 he ftabd me ... be out / 33-5 There is ... wrong / 49-50
Thou wilt not? thou wilt not? / 65-9 but I will ... get vp

11.ii.15-29 What a difgrace ... ftrenghened / 47-66 But I tell thee ... helpe / 74-94 / 148-52 / 161-3

11.iii.24-31 He was (indeed) ... like him / 45-8 / 61-6 So did your Sonne ... Husband

11.iv.3-23 / 36 emptie the Iordan / 46-55 / 63-6 Can a weake ... Hold / 114-22 doe you difcharge ... pleasure, I / 130-2 you filthy Bung ... with me / 134-5

what, with ... much / 136 God let me not liue, but / 145-6 You a Captaine ...
 Bawdy-houfe? / 148-51 A Captaine ... looke to it / 171-6 *Bard*. Be gone ...
 denyne her? / 205-10 put vp ... Belly / 215-7 alas, poore Ape ... Rogue / 221-4
 I will toffe ... Sheetes / 230-1 And thou followd'ft ... Bore-pigge / 232 and
 foyning on nights / 250-2 and weares his Boot ... stories / 263-4 / 266-71 /
 279-80 A merrie Song ... Bed

III.i.50-6 and the Continent ... Liquors / 65-6 / 69 / 76-7 / 85-9

III.ii.203-15 And is *Iane* ... agoe / 230-1 else, fir ... fo much / 277-8 Well
 laid ... for thee / 309-13 When hee was naked ... inuincible / 314-9 & the
 whores ... good-nights / 328-9 and it fhall ... to me

IV.i.10-23 / 54-5 / 59-75 / 79-82 fee which way ... And / 89-96 / 99-149 /
 209-16 / 220-4

IV.ii.47-55 / 130-3

IV.iii.6-10 / 13-6 if I doe sweate ... mercy / 19-23 I haue ... vndoes me /
 50-71 To the which courfe ... for thee / 96-9 and then ... inflammation / 107-10
 which before ... parts extremes / 116-9 So, that skill ... vfe

IV.iv entire

IV.v.120-30 / 150-1 / 223-9

V.ii.56-62 / 68-70 / 97-106 / 115-25 So fhall I liue ... 'gainst me / 130-48

V.iii.27-9 Preface ... all

V.iv.12-3 thou damn'd ... mifcarrie / 17-8 But I would ... mifcarry

V.v.3-6 / 60-2 / 118

Epilog entire.]

STAGE HISTORY

[What follows is simply a record of performances. Productions described simply as *Henry IV*, which might mean 2 *Henry IV* but more likely refers to the first part, are omitted. I have made little effort to collect notices of performances outside London and New York, and none whatever of performances on the continent. Amateur productions are also neglected. Dr. WILLIAM VAN LENNEP and Dr. GEORGE W. STONE, JR., who are preparing a revised edition of Genest, have kindly given me particulars of some eighteenth-century performances overlooked by Genest which are recorded in the Winston MS. in the Folger Library. On famous interpreters of the rôle of Falstaff, see *Variorum 1 Henry IV*, pp. 476 ff.]

1597-9. Theater uncertain. The original production. From a passage in 2 *Return from Parnassus* (l. 1851, ed. Macray, 1886, p. 140) in which the comedian Will Kemp is made to imply that he plays such parts as that of "a foolish iustice of peace", MALONE (Var. '78, v. 520) inferred that Kemp played Shallow in the original production of the play. COLLIER (*Memoirs*, 1846, p. 89), CREIZENACH (1916, p. 304), and HOTSON (1931, p. 108) follow Malone, and BALDWIN (1927, p. 405) also assigns the part to Kemp. MALONE (ed. 1790, i (part 2). 188) also says: "In some tract of which I forgot to preserve the title, [Heminges] is said to have been the original performer of Falstaff." BALDWIN (1927, pp. 234 f.), however, assigns the part to Thomas Pope, but this casting is also disputed by H. D. GRAY (*M.L.R.* xxv, 1930, pp. 261 ff.), who proposes Kemp. Baldwin replies to Gray's arguments in *M.L.R.* xxvi, 1931, pp. 170 ff. BALDWIN (1927, pp. 395 ff.) distributes the rest of the parts as follows: King = Augustine Phillips, Prince = Burbage, Prince John = William Sly, Chief Justice = Heminges, Archbishop = George Bryan, Northumberland = Condell, Silence = Richard Cowley, Hostess = William Eccleston, Lady Percy = Samuel Gilburne. Frl. ENGELEN (*Jahrbuch* lxiii, 1927, pp. 78 ff.) works out a distribution of the parts by which the play might have been acted by ten men and three boys (mutes not counted).

c. 1619-20. Court? "[Seco]nd part of Falstaff [not p]laid theis 7. yeres." These memoranda were found on the back of a slip added to MS. Cott. Tiberius E. x, f. 211^v, in the British Museum (MARCHAM, 1925, pp. 32 f.). CHAMBERS (*Wm. Sh.*, 1930, ii. 346) says: "The slips appear to be waste paper from the Revels Office, and the lists may represent plays considered for performances at court."

1682-95. Drury Lane. "The two parts of *K. Henry IV*. ... were without doubt sometimes represented in the same period" (MALONE, ed. 1790, i (part 2). 280).

1703? Lincoln's Inn Fields? Apropos of the production of 1720, GENEST, possibly quoting from the playbill, says "Not acted 17 years". While statements of this kind in playbills are not reliable, they usually over-

state the length of time during which a play has been disused, and so this may point to an unrecorded production during the first decade of the eighteenth century.

- 1715, 14 February. Drury Lane. (Winston MS.)
- 1720, 17 December. Drury Lane. King=Booth, Prince=Wilks, Falstaff=Mills, Shallow=Cibber. In the version attributed to Betterton. Repeated 19, 20, 21, 22, 30 December. (GENEST, 1832, iii. 46; Winston MS.)
- 1727, 21 February. Drury Lane. Falstaff=Harper. "Second time for five years." Repeated 25 February, 14 March. (Winston MS.; GENEST, 1832, iii. 187.)
- 1727, 9 September. Drury Lane. (Winston MS.) Probably identical with the performance listed by GENEST (1832, iii. 197) under 9 September 1728.
- 1728, 18 October. Drury Lane. Repeated 2 December, 7 May. (Winston MS.; GENEST, 1832, iii. 229, 235.)
- 1729, 23 September. Drury Lane. Repeated 30 December, 12 February. (GENEST, 1832, iii. 250; Winston MS.)
- 1731, 19 May. Drury Lane. King=Mills, Prince=W. Mills, Falstaff=Harper, Shallow=Cibber, Pistol=Theophilus Cibber. (GENEST, 1832, iii. 292 f.)
- 1731, 13 October. Drury Lane. Repeated 15 January. (Winston MS.; GENEST, 1832, iii. 325, who gives the date as 14 October.)
- 1731, 2 November. Goodman Fields. (Winston MS.)
- 1732, 19 October. Drury Lane. Repeated 15 November, 7 May. (GENEST, 1832, iii. 362, 372; Winston MS.)
- 1733, 12 October. Haymarket. Repeated 22 November, 19 January. GENEST, 1832, iii. 416 f.; Winston MS.)
- 1734, 4 May. Drury Lane. Lewis Theobald's benefit. (GENEST, 1832, iii. 422.)
- 1735, 11 April. Drury Lane. (GENEST, 1832, iii. 450.)
- 1735, 15 November. Drury Lane. (GENEST, 1832, iii. 474.)
- 1736, 11 March. Drury Lane. Falstaff=Quin. Repeated 1 April, 20 May. (GENEST, 1832, iii. 476; Winston MS.)
- 1736, 9 October. Drury Lane. Repeated 4 December, 21 January. (GENEST, 1832, iii. 490 ff.)
- 1737, 28 October. Drury Lane. (Winston MS.)
- 1738, 17 February. Covent Garden. King=Delane, Prince=Ryan, Falstaff=Bridgewater, Shallow=Hippisley. Repeated 20 February. "Not acted 50 years ... N.B. The above play of Henry the 4th is the genuine play of Shakspeare; not that altered by Betterton and so frequently acted at the other theatre." (GENEST, 1832, iii. 554 f., who gives the date as 16 February; Winston MS.)
- 1738, 16 September. Drury Lane. King=Milward. Repeated 12 October. (GENEST, 1832, iii. 570 f., who gives the latter date as 13 October; Winston MS.)
- 1738, 4 December. Covent Garden. (GENEST, 1832, iii. 585.)
- 1739, 20 November. Drury Lane. (GENEST, 1832, iii. 604.)
- 1740, 6 February. Covent Garden. (GENEST, 1832, iii. 618.)

- 1740, 14 October. Drury Lane. Repeated 26 January. (GENEST, 1832, iii. 625; Winston MS.)
- 1742, 26 October. Covent Garden. Falstaff=Quin. (GENEST, 1832, iv. 40.)
- 1744, 11 January. Covent Garden. (GENEST, 1832, iv. 72.)
- 1744, 27 January. Drury Lane. King=Delane, Falstaff=Berry, Shallow=Cibber. (GENEST, 1832, iv. 62.)
- 1744, 9 November. Covent Garden. Repeated 1 December. (GENEST, 1832, iv. 155.)
- 1746, 13 January. Covent Garden. (GENEST, 1832, iv. 191.)
- 1749, 2 March. Covent Garden. (GENEST, 1832, iv. 280.)
- 1749, 8 November. Covent Garden. (GENEST, 1832, iv. 303.)
- 1750, 22-3 November. Covent Garden. (GENEST, 1832, iv. 332.)
- 1758, 13 March. Drury Lane. King=Garrick, Prince=Palmer, Falstaff=Woodward, Shallow=Yates. Repeated 1, 4, 21 April. (GENEST, 1832, iv. 515; MACMILLAN, 1938, p. 258.) According to the theater accounts (Folger Library), the first night, Woodward's benefit, brought in £300.
- 1761, 11 December. Covent Garden. King=Sparks, Prince=Ross, Falstaff=Shuter. "With Coronation—acted 22 times." (GENEST, 1832, iv. 648.)
- 1762, 2 October. Covent Garden. "With Coronation." (GENEST, 1832, v. 26.)
- 1762, 3 November. Drury Lane. King=Garrick, Prince=Holland, Falstaff=Love. Repeated 5, 11, 15 November, 3 December, 10 January, 15 April. (GENEST, 1832, v. 7; MACMILLAN, 1938, p. 258.)
- 1764, 18 January. Drury Lane. King=Powell. Repeated 21 January, 10 February. (GENEST, 1832, v. 44; MACMILLAN, 1938, p. 258.)
- 1764, 9 November. Drury Lane. Repeated 21 December. (GENEST, 1832, v. 63; MACMILLAN, 1938, p. 258.)
- 1766, 5 May. Drury Lane. (GENEST, 1832, v. 98; MACMILLAN, 1938, p. 258.)
- 1766, 5 October. Covent Garden. King=Gibson, Prince=Ross, Falstaff=Shuter, Shallow=Woodward. "With Coronation—acted 5 times." (GENEST, 1832, v. 129.)
- 1767, 8 May. Drury Lane. Prince=Aikin. (GENEST, 1832, v. 126; MACMILLAN, 1938, p. 258.)
- 1770, 19 January. Drury Lane. King=Garrick, Prince=Cautherley. Repeated 26 January, 2 February. (GENEST, 1832, v. 262; MACMILLAN, 1938, p. 258.)
- 1773, 27 April. Covent Garden. Prince=Mrs. Lessingham. (GENEST, 1832, v. 369.)
- 1777, 24 November. Drury Lane. King=Bensley, Prince=Palmer, Falstaff=Henderson, Shallow=Yates. (GENEST, 1832, vi. 4.)
- 1778, 24 October. Drury Lane. (GENEST, 1832, vi. 76.)
- 1784, 30 October. Covent Garden. King=Aikin, Prince=Wroughton, Falstaff=Henderson, Shallow=Wilson. "Not acted 16 years." (GENEST, 1832, vi. 355.)
- 1804, 17 January. Covent Garden. King=J. P. Kemble, Prince=Charles Kemble, Falstaff=Cooke, Shallow=Munden. (GENEST, 1832, vii. 616.)
- 1805, 11 December. Covent Garden. (GENEST, 1832, vii. 716.)

- 1815, 10 March. Philadelphia, Chestnut St. Theatre. (JAMES, 1932, p. 167.)
- 1820, 5 April. New York, Park Theatre. King=Maywood, Falstaff=Bartley. Repeated 11 April. (ODELL, *Annals* ii, 1927, p. 561.)
- 1821, 25 June. Covent Garden. King=Macready, Prince=Charles Kemble Falstaff=Fawcett, Shallow=Farren. "Not acted 20 years ... 4 additional scenes will be introduced displaying the grand Coronation." Repeated 19 July: "This being the day of the Coronation [of George IV], the King commanded the theatre to be opened gratuitously to the public." (GENEST, 1832, ix. 114.)
- 1822, 4 February. New York, Park Theatre. Falstaff=Kent. With a spectacular coronation pageant modeled on that at Covent Garden. (ODELL, *Annals* iii, 1928, pp. 20 f.)
- 1822, 9 May. Covent Garden. "With Coronation." (GENEST, 1832, ix. 159.)
- 1827, 16 February. New York, Park Theatre. King=Macready, Falstaff=Hilson. (ODELL, *Annals* iii, 1928, p. 244.)
- 1831, 30 April. Philadelphia, Chestnut St. Theatre. Falstaff=Cooper. (JAMES, 1932, p. 480.)
- 1834, 14 May. Drury Lane. King=Macready, Prince=Cooper, Falstaff=Dowton, Shallow=Farren. With elaborate musical effects (*Programme of the Airs, Duets, Trios, Chorusses &c. in the grand Musical Festival introduced in King Henry IV. part the second: at the Theatre Royal, Drury Lane, on Wednesday, 14th of May, 1834, with a lithographic drawing of the plan of the orchestra, 1834*).
- 1841, 23 March. New York, Park Theatre. Falstaff=Hackett. (ODELL, *Annals* iv, 1928, p. 457.)
- 1853, 17 March. Sadler's Wells. King, Shallow=Phelps, Prince=Robinson, Falstaff=Barrett. (PHELPS, 1886, p. 127.)
- 1861, 14 September. Sadler's Wells. King, Shallow=Phelps, Prince=Edmund Phelps. Repeated 6 November. (PHELPS, 1886, p. 191.)
- 1864, 1 October. Drury Lane. King, Shallow=Phelps. (ODELL, *Sh.*, 1920, pp. 299 f.)
- 1874, September. Manchester, Prince's Theatre. King, Shallow=Phelps.
- 1894, 27 April. Stratford-on-Avon, Memorial Theatre.
- 1906, May. Stratford-on-Avon, Memorial Theatre. (CHILD, *R.E.S.* ii, 1926, p. 181.)
- 1921, 17 February. London, Court Theatre. (CHILD, *R.E.S.* ii, 1926, p. 181.)
- 1921, 23 April. Birmingham Repertory Theatre. 6 performances. (BACHE MATTHEWS, 1924, p. 210.)
- 1932, 23 April. Stratford-on-Avon, Memorial Theatre. With 1 *Henry IV*, at the dedication of the new playhouse. (*London Times*, 25 April 1932.)
- 1935, 25 March. London, Old Vic. (*London Times*, 26 March 1935.)

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